

P R O P E R T I I
M O N O B I B Λ O Σ;

O R,

T H A T B O O K O F T H E
E L E G I E S
O F
P R O P E R T I U S,

ENTITLED

C Y N T H I A;

T R A N S L A T E D I N T O E N G L I S H V E R S E:
W I T H C L A S S I C A L N O T E S.

—Παίδων ἰδίδαξε φιλάματα, καὶ τὸν Ἑρωτα
Ἐτρεφεν ἐν κόλποισι, καὶ ἤρεσε τὴν Ἀφροδίτην.

MOSCHUS.

L O N D O N,

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1782.



P R E F A C E.

FEW of the amatory poets of antiquity can perhaps lay so high a claim to pre-eminence as the Umbrian bard, Sextus Aurelius Propertius; yet it is astonishing, considering his merit, which is universally acknowledged, that he has not been attempted in English in later times; I say in later times, because some hundred years ago there did appear, as I am told, a translation of Propertius by one Diamond: I never have been fortunate enough to meet with an exemplar of this book, but it must be extremely valuable on account of its scarcity, not, as we may readily conceive, from the elegance of the version. The French have two translations of Propertius; one by a famous old writer, the Abbé Marolles, who has translated,

or rather blundered through a variety of the Latin classics; the other by Monf. de Longchamps, who generally expresses his author's meaning with much accuracy, and much of that delicacy which amorous subjects require: both these productions are in prose, as the French generally publish their translations of the classics. Propertius has likewise been verified, not inelegantly, in the Italian tongue, by Guido Riviera: this work I found in a collection of all the Latin poets, translated by different authors into Italian, printed at Milan, 1731, in twenty-nine volumes.

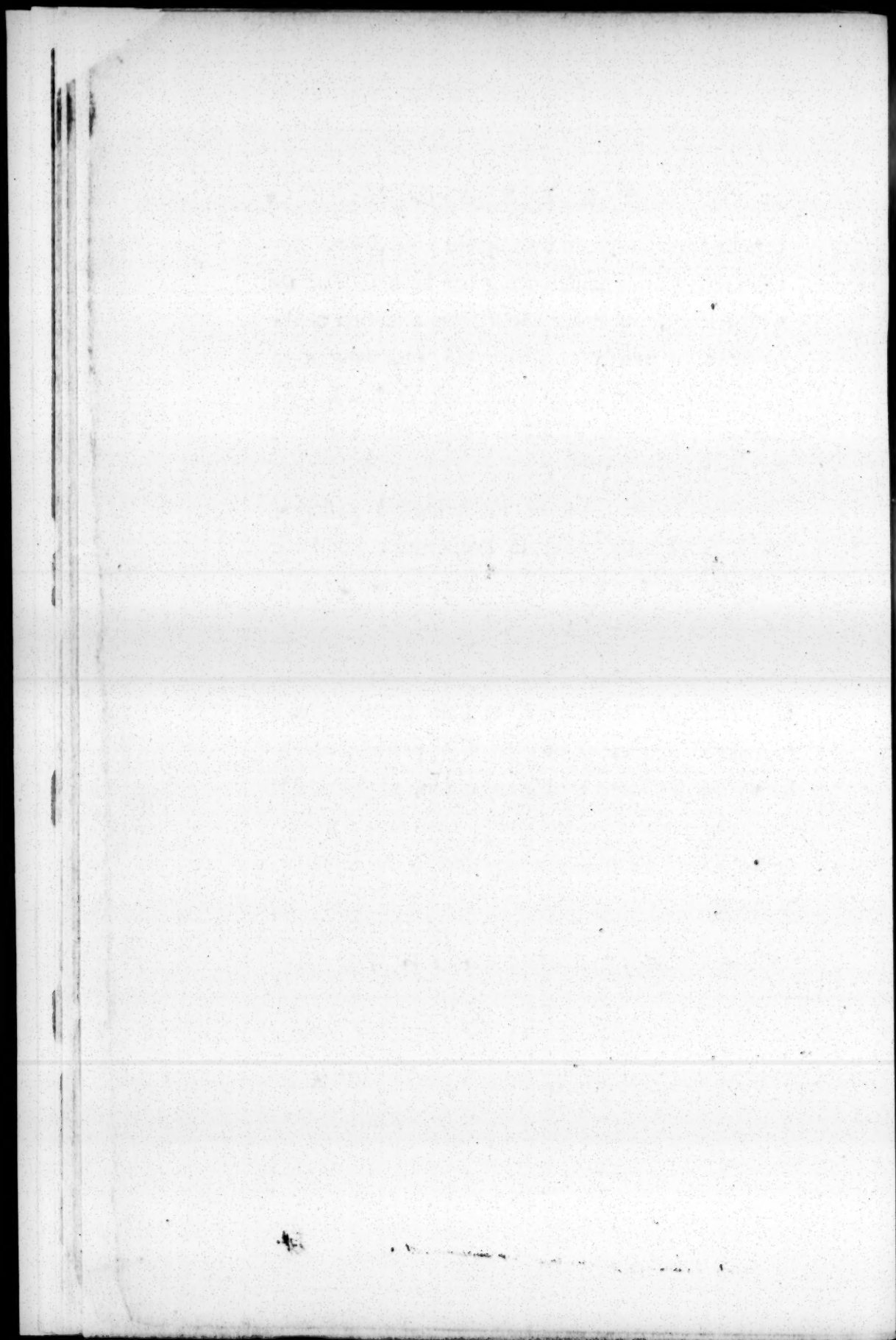
It is certainly some degradation to English literature to find, that we have so long overlooked one of the tenderest writers that Elegy can boast; while other nations, not at all our superiors in polite learning, have particularly distinguished him. In some measure therefore to repair this neglect, I will venture to offer to the world a translation of the first book of the Elegies of Propertius, which, as it has ever been esteemed by the critics a distinct work, and as such styled *Propertii Monobiblos*, cannot therefore

P R E F A C E. ♥

fore be regarded as an incomplete production. My chief aim in this undertaking has been to translate with fidelity, but not without some attention to the harmony of numbers: I have also endeavoured to give a more correct copy of the context than has yet appeared, principally following the Vulpian edition. By my notes, I hope I have not only sometimes elucidated those obscure mythological passages, which perpetually occur in Propertius; but have also made such classic observations, as will be useful, if not entertaining.

Should the public smile on this attempt; the translator may be induced, at some future season, to make a compleat translation of Propertius; which he would the more readily engage in, as the world has been given to understand*, that such a publication would be highly acceptable to the republic of letters.

* See the Monthly Review for October, 1736. Page 308.



THE
L I F E
O F
P R O P E R T I U S,
EXTRACTED FROM
JO. ANTONIUS VULPIUS.

WE know for certain, that Sextus Aurelius Propertius was born in that region of Umbria which borders nearest upon Etruria; this is sufficiently testified by his elegies; but to which of the remaining towns of Umbria we must attribute the birth of this conspicuous character, is hard to determine: the point is left as dubious, after all the controversies and opinions of the learned, such

as Philippus Beroaldus, Flavius Blondus, Petrus Crinitus, Leander Albertus, Josephus Scaliger, Caspar Scioppius, Justus Lipsius, Joannes Passeratius, Thaddæus Donnola, Diomedes Montesperellius, Franciscus Carolus, Corradus, and others. Many contend that he was a native of Mevania, which was a city of Umbria; and manuscripts indeed seem to favour this belief: some say that he was born in Ameria, others in Assisium, others again variously call his birth-place Hispellum, Fulginium, Falcum, Spoletum, and Perusia: but we had better pass over this intricate subject, which might furnish ample matter for a whole volume; and let us not confine to any particular spot in Umbria the honour of having given birth to our poet; suffice it to say that he was an Umbrian: however, it may not be improper to hint to the literati; that we should go near to find out the real birth-place of Propertius, if we could discover, from any old inscription, in what city of Umbria the family of the Passieni lived: Pliny * speaks of one Paullus Passienus, a celebrated Roman knight, remarkable for his learning, and a writer of elegies; he was a fellow citizen with Propertius, who numbers him among his ancestors: perhaps the mother of Paullus Passienus derived her origin from the enfranchised family of Aurelia.

* Epist. 15. Lib. 6.

Let us now say a few words respecting the *nomen*, and *cognomen* of Propertius. The Aurelian family at Rome was once Plebeian; if we look back to that period, when Romulus, and some other Roman kings, distinguished the patricians from the rest of the people; nevertheless it was afterwards ennobled by many curule magistrates: historians divide this family into the three branches of the Cottæ, the Orestes, and the Scauri; each of which produced illustrious characters, who held, and honourably maintained the first dignities of the republick: but these senatorial families have little to do with our Propertius, an enfranchised knight; he never acquired any honours, nor did he even court them; he was ever the sport of fortune*, as he tells his patron Tullus; and, addressing his Cynthia, he says, that he boasted no noble blood, no triumphs of his ancestors†: yet we must not from hence conclude, that he was of an obscure family, or that his rank in life was mean; on the contrary, as he was born in Umbria, and in that part of it too which bordered upon Etruria; we should rather conjecture that his race was not only illustrious, but that it might even claim a connexion with Tuscan kings; Servius‡ has a passage, which seems to corroborate this opinion, wherein he informs us, that M. Porcius

* *Eleg.* 6. *Lib.* 1.
Æn. 7. *ver.* 697.

† *Eleg.* 19. *Lib.* 2.

‡ *In Virgil.*

Cato relates, that the Capenates, a Tuscan people, built Veji with the assistance of king Propertius, who it seems was one of the most ancient of the Etrurian monarchs: Veji, by the way, was a large magnificent city in Tuscany, and formerly vied with Rome itself; but after a ten years siege, it was at length razed to the ground by M. Furius Camillus: Our poet therefore, as though stung with a sense of former greatness, mournfully exclaims*:

*Et Veji veteres, et vos tum regna fuistis;
Et vestro posita est aurea sella foro.*

It is much to be regretted, that the book of pedigrees written by M. P. Cato is not extant; as it might serve to set the present doubtful and obscure subject in a certain, clear light: however, we may reasonably enough conjecture, that the poet Propertius, though perhaps in a private station, was nevertheless of royal extraction: Silius Italicus † makes no scruple to affirm the same thing of Ennius, that father of the Roman poets; he says:

Ennius antiqua Messapi ab origine regis.

As to the time of our poet's birth; we are informed, from the best chronological authorities, that

* *Eleg.* 10. *Lib.* 4.

† *Poet.* *Lib.* 12. *ver.* 393.

it happened A. U. C. 696. during the Consulship * of L. Calpurnius Piso, and of A. Gabinus; in which year Cicero was banished: this we learn from the words of Propertius himself, who thus introduces an astrologer commemorating the poet's misfortunes †:

*Ossaque legisti non illâ ætate legenda
 Patris, et in tenues cogeris ipse Laræ.
 Nam tua quum multi versarent rura juveni,
 Abstulit excultas pertica tristis opes.
 Mox ubi bulla rudi dimissa est aurea collo,
 Matris et ante deos libera sumta toga:
 Tum tibi pauca suo de carmine dicat Apollo,
 Et vetat infano verba tonare foro.*

He relates, that when he was yet a boy, his father died; and that he was robbed of his paternal wealth at that unhappy period of time, when, after the Philippine war, all the Italian spoil was divided among the veteran soldiers of Augustus; he then proceeds to tell us, that he consecrated or hung up to his household gods the golden *bullæ* of his infancy, which distinguished free-born children from slaves and

* Valpius here seems to be guilty of an anachronism; for in all the chronological tables I have consulted I find, that L. Calpurnius Piso and A. Gabinus were Consuls, A. U. C. 693. and that P. Cornelius Lentulus and Q. Cæcilius Metellus were Consuls in 696.

† *Eleg. 1. Lib. 4.*

bondmen; and that he assumed the *toza virilis*, or robe of manhood; which change of dress generally took place at the age of fifteen, or seventeen; and at this time we learn, that he gave himself wholly up to a poetic indolence, spurning the tumult of the Forum, and the clamour of pleaders. The division of the lands of Italy among the soldiers of Augustus took place, A. U. C. 713. from this number if we deduct seventeen, the age at which he tells us he began to write poetry, it fixes the birth of Propertius at the very æra above-mentioned.

The father of our poet, it would appear, was the same Sextus Propertius, whom Cicero mentions in his orations*, as attacked by Publius Clodius the tribune, when the latter excited sedition in the republick, and grasped at the wealth of its citizens. Soon after the death of his father, he lost his mother, under whose tutelage he received his education. Thus he writes to his Cynthia †:

*Ossa tibi juro per matris, et ossa parentis;
(Si fallo, cinis heu fit mihi uterque gravis)
Me tibi ad extremas mansurum, vita, tenebras.*

His learning, and happy talent for poetry, acquired him the patronage and friendship of C. Clinius Mæcenæ, a Roman knight of noble descent, and a great

* *Orat. pro Dom. sua.*

† *Eleg. 16. Lib. 2.*

encourager

OF PROPERTIUS. xii

encourager of the polite arts; near to whose garden in the Esquiline region Propertius dwelt. It is to be wondered that Propertius never mentions Horace, nor Horace Propertius, in any of their poems, by way of mutual kindness; although they lived as it were under the same roof, and were dear to the same patron*: but the noted truth of Hesiod is every day experienced, *κέρκευς κέρκεϊ*. One of Virgil's ancient biographers observes, that none of the poets who flourished under the reign of Augustus had a friendship for each other, so envious was each of his fellow bard's fame and honour; Virgil alone, by reason of his singular sweetness of disposition, excited no jealousy, but was beloved by all. Horace, who was nothing free from that invidious temper, which leads one poet to snarl at another, though he should even walk in a different track on Parnassus from him, does not scruple, with great politeness and affection, to yield up the pastoral reed to Virgil; he says †:

Molle atque facitum

Virgilio adjuvant gaudentes rure Camænae.

Propertius too highly extolls the Mantuan bard, in the last elegy of his second book.

It is not improbable, that our poet is meant by the talkative intruder, whom Horace ‡ lashes with

* *Od. 1. Lib. 1.* † *Sat. 10. Lib. 1.* ‡ *Sat. 9. Lib. 1.*

so much spleen, for pestering him in the Forum; for we learn that this impertinent was expert at poetry, and studious of his person:

*Nam quis me scribere plures,
Aut citius possit versus? quis membra movere
Mollius?*

Now Propertius * does confess himself to be somewhat of a coxcomb, in order perhaps to be upon a footing with Cynthia, who was extravagantly fond of dress; witness his own words:

*Necququam perfusa meis unguenta capillis:
Ibat et expenso planta morata gradu.*

Horace likewise informs us, that this troublesome acquaintance was known to him by name only; which was perhaps a stroke levelled at Propertius, who ostentatiously called himself the Roman Callimachus †: he also tells Horace, that he is a learned character, *docti sumus*; and recommends himself to be his puffer before their joint patron Mæcenas, *haberes magnum adiutorem*: being asked by Flaccus, who his mother and relations were; he answers, that he had buried them all; which agrees admirably well with what we have before related concerning our unfortunate poet. Horace's subsequent satire ‡ ought

* *Eleg. 4. Lib. 2.*

† *Eleg. 1. Lib. 4.*

‡ *Epist. 2. Lib. 2.*

likewise to be considered here, in support of our conjecture: we must then remark, that Propertius is omitted among the number of those poets, whom Horace wishes to please with his poetry; and it is probable that, as our poet certainly did copy various writers of antiquity, he is intended by the *simius* in that satire, who is accused, together with Heriogenes, of being delighted only with the wanton lays of Calvus, and Catullus; which poets, we may further observe, are never once spoken of by Propertius; although the earliest editions of the works of each connect them together in one and the same volume. Horace * in another place seems to allude to Propertius, in the person whom through derision he calls Callimachus, and whom he represents as highly charmed with Minnermus, which Propertius † confesses he was, when he says:

Plus in amore valet Minnermi versus Homero.

Vulpinus tells us, that however daring may be the opinion he has advanced, of Propertius being thus characterised by Horace; still he cannot be persuaded to lay it aside, after supporting his conjecture by so many passages from the poet of Venusia; observing with Cicero ‡, that where a single circumstance may not weigh, yet circumstances impli-

* *Eleg. 2. Lib. 2.*

† *Eleg. 9. Lib. 1.*

‡ *De Nat. Deor.*

cated and aggregated ought certainly to do so: and he likewise adduces, upon this subject, the following elegant line from P. Syrus:

Auxilia humilia, firma consensus facit.

Propertius was much esteemed by one Gallus, a man of noble birth, and of an amorous complexion; as well as by Tullus, who was of a consular family, distinguished with magisterial honours: he lived in the most friendly familiarity with Ovid, Ponticus, and Bassus, who were contemporary bards with him; and to their judgments he submitted his productions before they appeared in publick: he was doatingly fond of his mistress Hostia, a lady of high rank, whom he disguises under the name of Cynthia, as we learn from Apuleius *; she was gifted with every natural and acquired endowment; nor did she abstain from a sacred intercourse with the Muses. Those who imagine that Propertius was contented with this accomplished fair only, cannot have sufficiently read his works; for in one elegy † he confesses to his friend Demophoon, that he had many loves, and was an admirer of every beautiful woman; which elegy, as well as many others of our poet, Ovid ‡ has imitated: however, we may suspect, that

● See a note upon this subject to *Eleg. 1.*

† *Eleg. 22. Lib. 2.*

‡ *Amor. Eleg. 4. Lib. 2.*

he often dealt in fictitious argument, suited to elegiac composition. He flattered Augustus more than once *, too unmindful of the wrongs he had received from him and his soldiery ; and courted the favour of this great prince with all the servility of verse. He seems to have taken, as his models in writing, Callimachus and Philetas, among the Greeks ; and Tibullus and Virgil, among the Latins. Many wrongfully attribute to him the honour of having first given the Romans a taste of Grecian elegy ; but they should recollect, that Catullus † had done the same thing before him with great success : he certainly ransacked all Greece to adorn his writings, which are seasoned with transmarine salt, to use Vulpius's phrase ; and he was evidently studious of ancient fable. It is more than probable, whatever N. Heinsius may urge to the contrary, that Ovid was led to the writing of his *Fasti* and *Heroic Epistles* by the reading of Propertius ; who has anticipated in many elegies of his fourth book, and particularly in his beautiful address from *Arethusa* to *Lycotas*, much of what *Naso* has said. Though bravery and understanding do not always go hand in hand, yet our bard was endued with a spirit capable of heroism ; as we may conclude from

* *Eleg. 6. Lib. 4. and alibi.*

† *Vid. Catull. Carmina 51. et 65. which are translations from Sappho, and Callimachus.*

what

what he so learnedly sings, respecting the antiquities of Rome *, the victories of Augustus, and the matron Cornelia wife of Paullus the censor; on these subjects his numbers are lofty, and soar beyond the flight of elegy. Some, as Quintilian informs us, give Propertius the pre-eminence over Tibullus in elegiac poetry; and Paullus Passienus his kinsman followed his steps very close, if we may credit Plinius Cæcilius, in poetical composition.

Having met with disgust in his love affairs, which did not succeed according to his wishes, he determined to visit Athens; but whether he really went thither is uncertain; it is most probable that he spent the close of life in the pursuit of those studies which employed, as we are informed, his earlier age; for I cannot coincide in opinion with Douza, that he died when young; because, says the critick, we find him ever recommending himself to his mistress by reason of his youthful vigour, never making mention of his old-age; as though it was necessary that his life and his writings should terminate at the same period: the authority of Ovid † has greater weight, who appears to enumerate Propertius among the living of his days:

Invenies eadem blandi præcepta Propertæ:

Discretus minima nec tamen ille nota est.

His ego successi, quoniam præstantia candor

Nomina vivorum dissimulare jubet.

* *Eleg. 1. 6. 11. Lib. 4.*

† *Tristia, Lib. 2. ver. 465.*
Besides;

Besides; when Ovid went into Pontus, he was fifty years of age; which he himself tells us, in the beginning of his Ibis, a poem he composed during his exile:

*Tempus ad hoc lustris mihi jam his quinque peractis,
Omne fuit Musæ carmen inermis meæ.*

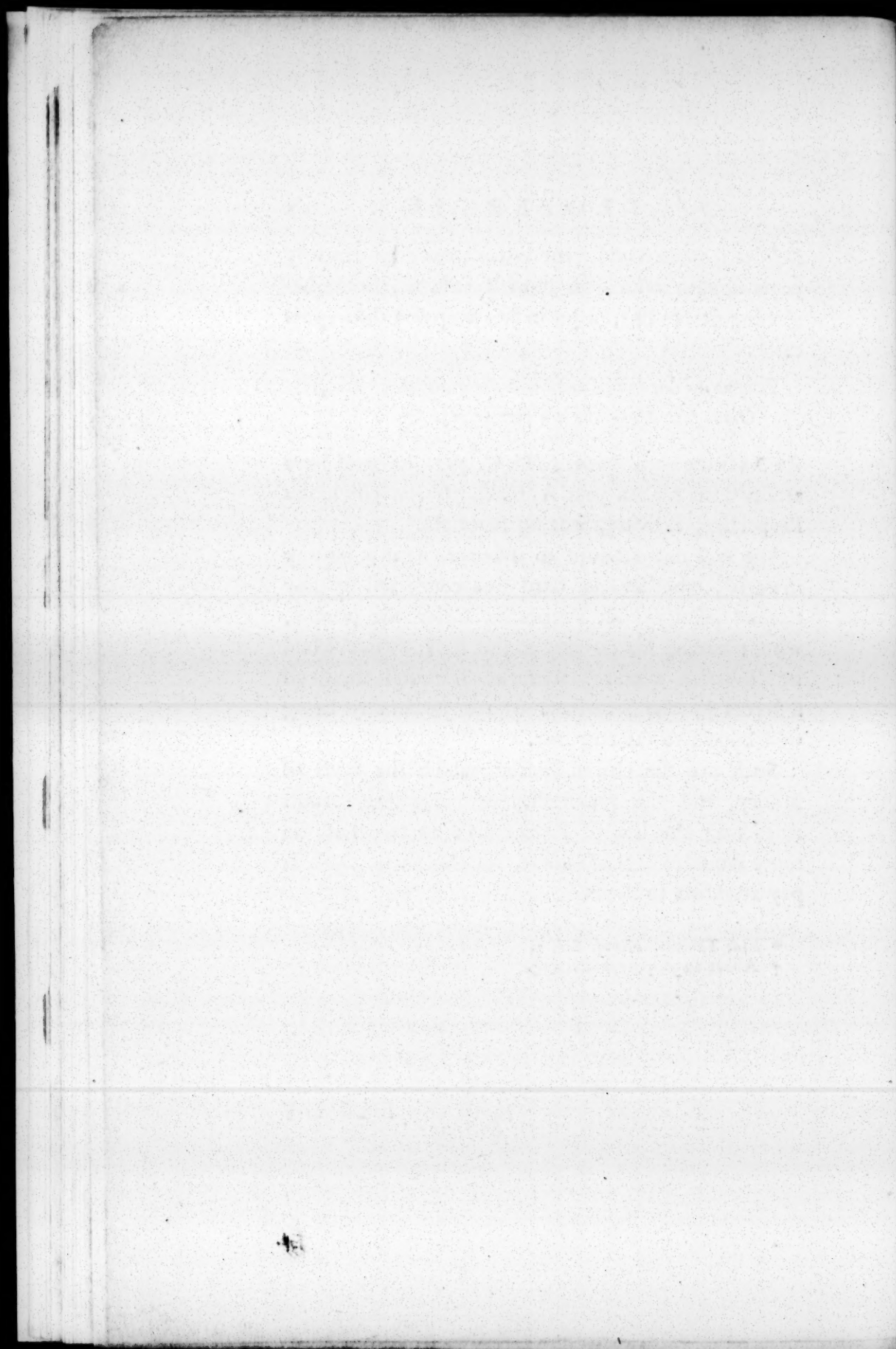
As Naso then was born A. U. C. 711. he must have attained his fiftieth year A. U. C. 761. at which æra Propertius, if living, was 65 years old.

We will not attempt to discover, as it is no way material, whether our bard was connected by any ties of affinity with Propertius Celer the prætor, who, pleading his poverty to the state, was enriched by Tiberius Cæsar * with an hundred thousand sesterces †, the scantiness of his patrimony being well known to the emperor.

Such are the circumstances, which the faith of history, and the plausibility of conjecture furnish respecting the life of Propertius; as to what the more fabulous legends assert, let those who chuse it pay attention to them.

* *Vide Tacitus, Annal. Lib. I.*

† About 6250 pounds sterling.



PROPERTII

ΜΟΝΟΒΙΒΛΙΟΝ.

 PROPERTII MONOBIBLOS,

S E U

C Y N T H I A.

 E L E G I A I.

CYNTHIA prima suis miserum me cepit
ocellis,

Contactum nullis antè Cupidinibus.

Tum mihi constantis dejecit lumina fastûs,

Et caput impositis pressit Amor pedibus.

PROŒMIUM.

Broukhufius informs us, that most of the ancient criticks called this first book of the Elegies of Propertius, *Monobiblos*; because, say they, it came out originally before the other three: yet some few contend, that the whole four books of Elegies comprised in one, was what the older editors meant by *Propertii Monobiblos*: but Justus Lipsius, *Var. Læti. Cap. 16. Lib. 1.* affirms, that this title ought properly to be applied to the fourth book; because the three preceding ones are wrote upon amatory trifles, whereas the fourth is upon one certain material subject: however Jo. Scaliger, for a variety of excellent reasons, insists upon the first book only being called *Propertii Monobiblos*; in which he is followed by Vulpius, and the generality of good commentators.

Donec

THE
CYNTHIA
OF
PROPERTIUS.

ELEGY I.

FIRST Cynthia's eyes this wretched heart sub-
du'd,

Which ne'er before had sigh'd with am'rous pain;
When Love my unrelenting aspect bow'd,
And trampled on my neck with proud disdain.

NOTES.

The poet, in this first elegy, informs his friend and patron, Tullus, that it was Cynthia who first inflamed him with that love, for which he requests a remedy.

1. *Cynthia*] According to Apuleius, in *Apolog.* Propertius celebrates his mistress Hostia or Hostilia, under the name of Cynthia; as Tibullus's Flavia, in his elegies, was called Delia; and Catullus's Clodia, in his verse, was named Lesbia. It has been conjectured, that Hostia was descended from Tullus Hostilius, the third king of the Romans.

Donec me docuit castas odisse puellas 5
 Improbus, et nullo vivere consilio.
 Et mihi jam toto furor hic non deficit anno,
 Quum tamen adversos cogor habere deos.
 Milanion nullos fugiendo, Tulle, labores
 Sævitiæ duræ contudit Iasidos. 10
 Nam modò Partheniis amens errabat in antris,
 Ibat et hirsutas ille videre feras.
 Ille etiam Hylæi percussus vulnere rami
 Saucius Arcadiis rupibus ingemuit.
 Ergo velocem potuit domuisse puellam. 15
 Tantum in amore preces, et benefacta valent.
 In me tardus Amor non ullas cogitat artes :
 Nec meminit notas, ut prius, ire vias.

5. *Donec me docuit, &c.*] I look upon the poet's meaning to be; that the voluptuous pleasures Cynthia had granted him, caused him to look with coldness upon more virtuous characters. Some say, that by *castas puellas* he means the Muses; but surely, had he hated them, he never could have written four books of love-elegies.

9. *Milanion*] Which some wrongfully write Minalion, and confound with Hippomenes; is the same who fell in love with Atalanta, daughter of Jasus king of Arcadia; they hunted together, and killed the Caledonian boar. Ovid mentions them, *Art. Amat. L. 2.*

9. *Tulle*] Perhaps this was L. Volcatius Tullus, the colleague of Augustus, in his second consulship; but the fact is uncertain; see Dio, *Lib. 49.* Something further of him may be learnt from *Eleg. 6.*

11. *Partheniis in antris*] Parthenius was a mountain in Arcadia, so called from Diana's virgins who hunted upon it, among whom was Atalanta; some say her father exposed her there when a child, and that she was suckled by a tigress.

At

At length the tyrant taught me to detest
 Chaste nymphs, and banish'd reason from my mind:
 Nor one whole year has the dire frenzy ceas'd;
 Still Fate forbids my mistress to be kind!

No toils, O Tullus! did Milanion dread,
 When Atalanta's pride he forc'd to yield 10
 Now to Parthenian caves he raging fled,
 Now bristly monsters daringly beheld.

Struck by the pond'rous club which Hylæus bore,
 Arcadia's rocks could witness each loud groan;
 Then braving danger, and the Centaur's pow'r, 15
 The nimble-footed maid he nobly won.

Thus pray'rs, and gen'rous deeds will much avail
 In hopeless flames; yet Love, a tardy friend,
 To me no arts, as usual, will reveal,
 No wily ways that to affection tend. 20

13. *Hylæi p. v. rami*] Hylæus, the rival of Milanion in Atalanta's love, is the famous Centaur, who attempted to ravish the bride of Pirithous at the nuptial feast; see some mention of it in Virgil, *Geo.* 2. Ovid, in his *Art. Amat. Lib.* 1. tells us, that Hylæus wounded Milanion with an arrow, but the Centaurs are more generally represented as armed with trunks of trees; with such weapons they fought the Lapithæ.

15. *velocem p. d. pullam*] The epithet *velox*, *swift in the chase*, must not cause us to confound this Atalanta, with the other, a celebrated racer, and daughter of Schænus king of Scyrus.

At vos, deductæ quibus est fallacia Lunæ,
 Et labor in magicis sacra piare focis : 20
 En agedum, dominæ mentem convertite nostræ,
 Et facite illa meo palleat ore magis.
 Tunc ego crediderim vobis, et fidera, et amnes
 Posse Cytæeis ducere carminibus.
 Et vos, qui ferò lapsum revocatis, amici, 25
 Quarite non fani pectoris auxilia.
 Fortiter et ferrum, sævos patiemur et ignes :
 Sit modò libertas, quæ velit ira, loqui.
 Ferte per extremas gentes, et ferte per undas,
 Quà non ulla meum femina nôrit iter. 30
 Vos remanete, quibus facili Deus annuit aure,
 Sitis et in tuto semper amore pares.
 In me nostra Venus noctes exercet amaras,
 Et nullo vacuus tempore defit Amor.

19. *deductæ fallacia Luna*] The ancients had an idea of attracting the Moon by magic towards the earth, by which she deposited a slime of great efficacy upon certain herbs; thus Lucan, *Lib. 6.*

*Et patitur tantos cantu depressa labores,
 Donec suppositas præprior dispumet in herbas.*

Tibullus, Virgil, and a variety of ancient classics, speak of the Moon's being influenced by magical arts.

20. *sacra*] May here imply either certain infernal deities, or the manes of the deceased, which could only be quieted by mystic rites. See a note upon *manes* to *Eleg. 19.* VULPIUS.

24. *Cytææis carminibus*] Cyta, the birth-place of the noted sorceress Medæa, was the capital of Colchis, a country abounding in poisonous herbs, and remarkable for the science of witchcraft.

Hoc

But you, whose spells can draw the toil'd Moon down,
 Whose magic pyres can wailing ghosts appease,
 O, let my Cynthia's will your influence own!
 While her wan cheek a hue like mine displays:

Then will I credit that yon starry height, 25
 That floods, Cytæan incantations rule —
 And you, my friends, who warn me when too late,
 O, bring relief, and heal my wounded soul!

Steel and fierce flames with patience I can bear,
 But what rage prompts with freedom let me say; 30
 Waft me thro' farthest climes, thro' billows, where
 No prying nymph can track my distant way!

You, to whom Cupid with assenting nod
 Lends a kind ear, whom mutual love delights,
 Be happy still! while me the cruel god 35
 Pursues, and Venus saddens all my nights.

29, 30. *ferre per undas, Qua, &c.*] This passage seems to have been imitated by Ariosto, *Cant.* 21. *Stroph.* 19.

*Tra molti mal gli parve elegger questo,
 Lasciar d'Argeo l'intrinsechezza antiqua,
 Lungi andar sì, che non sia manifesto
 Mai più il suo nome a la femina iniqua.*

31. *Deus annuit*] The nod of assent is beautifully expressed by Catullus, in the character of old age; his thought is quite novel; see his *Epithalamium Juliae & Manlii*, *ver.* 163.

Hoc, moneo, vitate malum, sua quemque moretur 35

Cura, neque assueto mutet amore locum.

Quòd si quis monitis tardas adverterit aures,

Heu referet quanto verba dolore mea !

Eleg. 1. ELEGIES OF PROPERTIUS.

9

Be warn'd, ye blifsful lovers, by my fate ;
And from a nymph that's kind forbear to stray !
Those who reject my counsel, when too late
Shall think with keen remorse on all I say. 40

ELEGY

E L E G I A II.

QUID juvat ornato procedere, vita, capillo,
 Et tennes Coâ veste movere finus?
 Aut quid Orontea crines perfundere myrrhâ,
 Téque peregrinis vendere muneribus?
 Naturaéque decus mercato perdere cultu? 5
 Nec finire in propriis membra nitere bonis?
 Crede mihi, non ulla tuæ medicina figuræ est.
 Nudus Amor formæ non amat artificem.
 Adspice, quot summittat humus formosa colores,
 Ut veniant hederæ sponte suâ meliùs : 10

He admonishes Cynthia for being too fond of dress; and by a variety of examples proves, that she would appear to more advantage with less ornament.

2. *Coâ veste*] In Cos were first manufactured, it is said, filken garments, by one Pamphile the daughter of Platis; indeed this island, which is one of the *Ægean Cyclades*, is celebrated by many classics for its fine silks: Varro calls such transparent garments, *vitræa tegæ*. The Groningen MS. and many old printed editions have *Cea vestæ*.

3. *Orontea myrrhâ*] The Orontes was a large river of Syria, which bathed, among other towns, Antiochia; see Pliny, *Lib. 5. Cap. 42*. Scaliger observes, that Propertius gives the epithet of *Orontean* to myrrh, not because it grew in Syria; but because it came from Antiochia, whither it was carried as to the grand mart of the Eastern trade.

Surgat

E L E G Y II.

WHY to walk forth, sweet life, thy tresses
braid?

Why in the Coan garb's thin folds array'd?

Why with Orontes' myrrh thy locks imbue?

Thy beauty's price enhance by foreign show?

Why Nature's charms with purchas'd lustre hide, 5

Nor let thy limbs disclose their genuine pride?

Trust me thy face wants no cosmetick's aid;

Love's naked god abhors the dressing trade:

O, mark what blooms the painted earth displays,

How of themselves best climb the ivy-sprays, 10

5. *cultu*?] Thus elegantly Lucretius, *Lib. 4.*

*Nam facit ipsa suis interdum femina factis,
Morigerisque modis, et mundo corporis cultu,
Ut facile insuescat secum vir degere vitam.*

Tertullian, in his book on women's dress, has a curious dissertation on the difference of the words *ornatus* and *cultus*; the latter implies a neatness in dress, the former a decorating of one's person so as to attract admiration.

7. *medicina*] See Ovid's poem, *de medicamine faciei*, as a comment on this word.

8. *formæ artificem*] Plautus, in *Aulul. A. 3. S. 3.* enumerates the various dressers by profession of antiquity; such were the *ornatrices*, *ciniffones*, *phrygiones*, *aurifices*, *patagiarii*, and others.

Surgat & in folis formosiùs arbutus antris,

Et sciat indociles currere lympa vias :

Litora nativos perlucet picta lapillos,

Et volucres nullâ dulciùs arte canant.

Non sic Leucippis succendit Castora Phœbe, 15

Pollucem cultu non Hilaira foror.

Non Idæ, et cupido quondam discordia Phœbo

Eveni patriis filia litoribus.

Nec Phrygium falso traxit candore maritum

Avecta externis Hippodamia rotis : 20

Sed facies aderat nullis obnoxia gemmis,

Qualis Apelleis est color in tabulis.

11. *arbutus*] This is evidently that ever-green we call the strawberry-tree; see Virgil's commentators on this word, in *Georg.* 1. among whom, Servius calls it a tree bearing red apples, which Pliny terms *udones*, because they cannot be eat by reason of their great roughness.

15, 16. *Phabe, P. c. n. Hilaira*] These two daughters of Leucippus, king of Sicyon, were betrothed to Lynceus and Idas, sons of Aphareus; but Castor and Pollux stole them away; and the suitors, endeavouring to regain their mistresses, were overcome by these heroes of divine race: Theocritus, *Idyl.* 22. gives an account of the battle; see mention of the story in Lactantius Firmianus, *L. 1. C. 20.* and in Hyginus, *Fab. 80.* Some old editions for *Hilaira* have *Thelaira*.

18. *Eveni filia*] Marpeffa is here meant: Idas, the son of Aphareus, carried her away in a flying chariot given him by Neptune; and Evenus her father, pursuing the ravisher as far as the river Lycorma, was drowned there. Apollo loved Marpeffa, and disputed her with Idas; when Jupiter sent Mercury to determine the strife, by deciding according to the inclination of Marpeffa, who preferred Idas to Apollo. See Homer, *Iliad* 9. Apollodorus, *Lib. I.* and Hyginus, *Fab. 242.*

Non

How in lone caves arbutus lovelier grows,
 Thro' untaught channels how the streamlet flows,
 How native gems deckt shores spontaneous yield,
 And sweeter notes by untam'd birds are trill'd!

Leucippus' daughter, beauteous Phœbe, fir'd 20
 Young Castor's bosom, with no gaudes attir'd;
 And her fair sister Hilaira too,

As unadorn'd, delighted Pollux' view.

No ostentatious ornaments could boast

Evenus' offspring, on her native coast; 25

When once the nymph the cause of discord prov'd

'Twixt Idas, and the God who fondly lov'd.

Nor Hippodamia, when the stranger's car

In triumph bore away the virgin fair,

By beauties borrow'd from the stores of art, 30

Subdu'd to love her Phrygian husband's heart;

No jewels heighten'd her bright face, that show'd

Such tints as in Apelles' pictures glow'd.

20. *Hippodamia*] Her story is variously related; but fabu-
 lists in general agree, that her father Oenomaus resolved not
 to give her in marriage to any one who could not excel him in
 the chariot race; Pelops the Phrygian, by plotting with the
 charioteer of Oenomaus, beat him in the race, and won Hip-
 podamia, whom he carried away *externis rotis*, that is *Phrygiis*
rotis. This story is happily touched upon by Parrhasius, in his
 comment on Claudian, *Lib. 2.*

22. *Q. Apelleis e. color i. tabulis.*] These words do not, as
 Passeratius pretends, allude to the four colours which Apelles
 was said to use; but to the great beauty of his subjects, which
 were generally nudities; among them was principally his Venus
 Anadyomene.

These

Non illis studium vulgo conquirere amantes.

Illis ampla satis forma, pudicitia.

Non ego nunc vereor, ne sis mihi vilior istis. 25

Uni si qua placet, culta puella sat est:

Quum tibi præsertim Phœbus sua carmina donet;

Aoniâque libens Calliopea lyram:

Unica nec desit jucundis gratia verbis,

Omnia quæque Venus, quæque Minerva probat. 30

His tu semper eris nostræ gratissima vitæ,

Tædia dum miseræ sint tibi luxuriæ.

25. *Non ego nunc vereor, &c.*] This is a happy turn of the poet's; who, fearing lest Cynthia should imagine that the mention of these heroines of antiquity implied an oblique censure upon her conduct, pays her this compliment. VULPIUS.

27. *Quum tibi præsertim, &c.*] We learn from this distich; and the rest of the elegy, for the first time; that Cynthia was skilled in poetry, music, and every other polite accomplishment.

These heroines strove not various loves to win,
 Enough for them by chastity to shine; 35
 Yet sure in virtue thou canst vie with these;
 She wants no charms, who can one lover please.

Since thine is all that Phœbus can inspire,
 Thine fond Calliope's Aonian lyre,
 Thine the choice gift of pleasing speech, my fair, 40
 Thine all that's Beauty's, all that's Wisdom's care;
 'Tis surely thine to gild my life with joy,
 But ne'er let odious pomp thy thoughts employ!

30. *O. quæque Venus, q. Minerva probat.*] Cynthia was not only
 gifted by Venus with charms, but likewise by Minerva with
 those polite arts over which she particularly presides; such
 the ancients esteemed weaving, spinning, and others. Passeratius
 remarks the ambiguity of the word *probat*.

E L E G I A III.

QUALIS Theseâ jacuit cedente carinâ
 Languida desertis Gnosia litoribus :
 Qualis & accubuit primo Cephœia somno,
 Libera jam duris cautibus Andromede :
 Nec minùs assiduis Edonis fessa choreis 5
 Qualis in herbofo conceidit Apidano :
 Talis visa mihi mollem spirare quietem
 Cynthia non certis nixa caput manibus.
 Ebria quum multo traherem vestigia Baccho,
 Et quaterent serâ nocte facem pueri. 10
 Hanc ego nondum etiam sensus deperditus omnes
 Molliter impresso conor adire toro.

Propertius, returning from a debauch late at night, staggered to his mistress, whom he found asleep; and respectfully restraining his amorous inclinations, forbore to wake her.

2. *Languida Gnosia*] Ariadne is so called from Gnosus, the principal city of Crete; her being deserted by Theseus, as she lay asleep, on the island of Naxos, is beautifully related by Catullus, in his *Epithalamium Pelei & Thetydes*.

3, 4. *Cephœia Andromeda*] The story of Andromeda, daughter of Cepheus and Cassiope, who was chained to a rock, and delivered by Perseus, is very well known: See Lucian, *Dialog. XIV.*

5. *Edonis*] The Edonides, so called from Edon a mountain in Thrace where they kept their orgies, are the same with the *Mænades*, *Thyades*, and other priestesses of Bacchus.

Et

E L E G Y III.

AS wrapt in slumbers lay the Cretan maid
 On the bleak coast, while Theseus' vessel fled;
 As too the fair Andromeda repos'd,
 When first her limbs from the rude cliff were loos'd;
 And as the Mænas, with long rites oppress'd, 5
 Sinks on Apidanus' green marge to rest:
 So Cynthia slept, soft breathing, while her arms
 Feebly sustain'd her head's reclining charms;
 When to the nymph my reeling steps I bore,
 And the boy's midnight torch blaz'd on before. 10
 Nor yet were all my wand'ring senses fled,
 Eager I sought the nymph's soft-printed bed:
 And, though my heart a twofold impulse sway'd;
 Tho' Love, tho' Bacchus, gods by all obey'd!

6. *in herboſo Apidano:*] The Apidanus was a beautiful river of Theſſaly, whoſe current ran very peaceful till it joined the Enipeus. Lucan mentions it, *Lib. 1.*

10. *E. quaterent ſ. n. facem pueri.*] It was not uncommon for the rakes of antiquity to be lighted home, by ſome one equivalent to our link-boy. Thus Plautus, *Curcul. A. 1. S. 1.*

Tute tibi puer es; lautus lucet cerorum.

C

Bade

Et quamvis duplici correptum ardore juberent
 Hæc Amor, hæc Liber, durus uterque deus,
 Subjecto leviter positam tentare lacerto, 15
 Osculâque admotâ fumere, et arma manu:
 Non tamen ausus eram dominæ turbare quietem,
 Expertæ metuens verbera sævitæ.
 Sed sic intentis hærebam fixus ocellis,
 Argus ut ignotis cornibus Inachidos. 20
 Et modò solvebam nostrâ de fronte corollas,
 Ponebâmque tuis, Cynthia, temporibus.
 Et modò gaudebam lapsos formare capillos;
 Nunc furtiva cavis poma dabam manibus.
 Omnia quæ ingrato largibar munera somno, 25
 Munera de prono sæpe voluta sinu.
 Et quoties raro duxti suspiria motu,
 Obstupui vano credulus auspicio:

13. *duplici correptum ardore*] In like manner Ovid, *Metam.* 12.

*Quam vino pectus, tam virgine visa
 Ardet, et ebrietas geminata libidine regnat.*

16. *Osculâque a. fumere, et arma m.*] Vulpius, after Gronovius, too refinedly reads *ad ora*, instead of *ad arma*; alluding to that kind of kiss, by the Greeks called χύτραν, and which Tibullus mentions *Eleg.* 5. *Lib.* 2. where the person kissed is taken by the ears like a pot. See Martinus Kempius's rare and curious dissertation *de Osculo in genere*. Theocritus, *Idyl.* 5. and Aristænetus, *Epist.* 5. *Lib.* 1. mention this kiss: the Italians call it a Florentine kiss.

20. *ignotis cornibus*] Commentators are not agreed, whether the poet means, that Argus with his hundred eyes was ignorant of the horned charge Io consigned to him by Juno; or, that Io herself was ignorant of her being transformed to

Ne

Eleg. 3. ELEGIES OF PROPERTIUS. 19

Bade me attempt her with a soft embrace, 15
 Kifs her ripe lips, and rifle ev'ry grace;
 Still I ne'er ventur'd to awake my love,
 Lest with her wonted scorn she might reprove;
 But my fond eyes, that from her charms ne'er stray'd,
 Those charms in silent extasy survey'd : 20
 Not more intent could wakeful Argus view
 Io unconscious of her budding brow.
 Now from my head the chaplet I unbound,
 And with the wreath my Cynthia's temples crown'd;
 Now I adjusted, with assiduous care, 25
 'The loosen'd plaits of her disorder'd hair;
 Or to her hollow palm, which passive lay,
 With am'rous stealth an apple I'd convey.
 Such fondness, lavish'd on thy thankless rest,
 Seem'd as rejected by thy rising breast : 30
 Oft when I saw thee heave the deep-fetch'd sigh;
 Methought some danger it portended nigh,

a cow : Io was the daughter of Inachus. See the story in Ovid, *Metam.* 1.

21. *solvebam n. d. f. corollas,*] Every one knows that the ancients wore wreaths of flowers at their drinking-bouts; our poet then came with his garland on to the sleeping Cynthia. Anacreon will be the best comment on this passage, *Od.* 4. 5. & 6.

24. *furtiva cavis poma d. manibus.*] Whatever figurative turn commentators may give to this line; Vulpius is of opinion, that they were really apples that our poet thrust into the hand of his mistress, which had an indecent allusion; for giving an apple to a woman, was a kind of immodest love-challenge among the ancients. See Catullus's mention of this subject, in his poem to Hortales, and his scholiasts upon the passage.

Ne qua tibi insolitos portarent visa timores,
 Néve quis invitam cogeret esse suam. 30
 Donec diversas percurrens Luna fenestras,
 Luna moraturis sedula luminibus,
 Compositos levibus radiis patefecit ocellos.
 Sic ait in molli fixa toro cubitum :
 Tandem te nostro referens injuria lecto 35
 Alterius clausis expulit è foribus.
 Namque ubi longa meæ consumpsi tempora noctis
 Languidus exactis, hei mihi, sideribus ?
 O utinam tales producas, improbe, noctes,
 Me miseram quales semper habere jubes. 40
 Nam modò purpureo fallebam stamine somnum,
 Rursus et Orpheæ carmine fessa lyræ.
 Interdum graviter mecum deserta querebar
 Externo longas sæpe in amore moras :
 Dum me jucundis lapsam sopor impulit alis. 45
 Illa fuit lacrymis ultima cura meis.

31. *diversat percurrens Luna fenestras,*] The Moon in her course shining full upon Cynthia's face, through the windows which were opposite her bed, so as to awake her, is an image of exquisite beauty; and her reproach, in the subsequent lines, is delicately tender.

That fears unusual did thy dreams invade,
And that some fancied rival forc'd my maid.

Now thro' the fronting windows gleam'd the
Moon, 35

Whose ling'ring lustre too officious shone ;
The silver radiance op'd her slumb'ring eyes,
Then with uplifted head she sweetly cries :

“ And dost thou to my bed at length repair,
“ Debarr'd access to some more fav'rite fair ? 40
“ Enfeebled youth, to these fond arms untrue,
“ Where didst thou waste the night to Cynthia due ?
“ Ah, long long night ! for lo ! in yonder skies
“ Each star's faint beam before the morning flies :
“ O, would heav'n grant, unfaithful wretch, 'twere
thine 45
“ To wear away such tedious nights as mine !
“ By turns I tried the loom's impurpled toil,
“ The tuneful lyre, and fain would sleep beguile :
“ Sometimes I wept ; then thought, forsook by thee,
‘ That some new love had caus'd thy long delay ; 50
“ Till Morpheus wav'd his glad wings o'er my head :
“ Thus the fierce torrent of my tears was stay'd.”

41. *Nam modo, &c.*] Cynthia tried sometimes to keep herself awake, by spinning or weaving her purple wool or thread, a polite amusement among the Roman ladies ; and sometimes, by playing upon the lyre, which by way of excellence the poet terms Orphean.

E L E G I A IV.

QUID mihi tam multas laudando, Basse, puellas
 Mutatum dominâ cogis abire meâ ?
 Quid me non pateris, vitæ quodcumque sequetur,
 Hoc magis assueto ducere servitio ?
 Tu licet Antiopæ formam Nyctæidos, et tu 5
 Spartanam referas laudibus Hermionen,
 Et quascumque tulit formosi temporis ætas,
 Cynthia non illas nomen habere finet.
 Nedum, si levibus fuerit collata figuris,
 Inferior duro iudice turpis eat. 10

He accuses his friend Bassus, of endeavouring to destroy his passion for Cynthia; and threatens him with all the misfortunes that an enraged woman can inflict upon him.

1. *Basse,*] Who this Bassus really was is uncertain; it has been generally conjectured, that it was Cæsius Bassus a lyric poet, mentioned by Quintilian, *Lib.* 10. and by Persius, *Sat.* 6. A Saleius Bassus is spoken of by Juvenal, *Sat.* 10. Horace commemorates a noted drinker of the name of Bassus; and Ovid, in his *Tristia*, *L.* 4. *Eleg. ult.* tells us of Bassus a celebrated Iambic poet.

5. *Antiopæ Nyctæidos,*] Antiope was the daughter of Nyctæus king of Thebes, whom Jupiter seduced from her husband Lycus under the form of a satyr; she conceived by him the twins Zethus and Amphion. See Ovid, *Met.* 6. and Hyginus, *Fab.* 7 and 8.

Hæc

E L E G Y IV.

TELL me, why thus extoll each various maid?
 To quit my love would Bassus then persuade?
 Why not allow, while this poor life remains,
 To hug with transport my accusom'd chains?
 Now sweet Antiope of Nyctæan race, 5
 Now bright Hermione the Spartan Grace,
 All who adorn this beauty-boasting age,
 Thy commendation in their turns engage :
 But learn, that Cynthia from the list of fame
 Can with her charms erase the fairest name ; 10
 With meaner beauties then her beauties place,
 And vulgar judges must their worth confess.

6. *Spartanam. Hermionen,*] Hermione, daughter of Helen and Menelaus king of Sparta, married Orestes, and was ravished from him by Pyrrhus son of Achilles; which story has given rise to many beautiful compositions, both among the ancients and moderns.

9. *si levibus fuerit, &c.*] The meaning of the poet, whose expression in this distich is rather obscure, seems to be this: "If Cynthia can surpass in charms even Antiope, or Hermione; how much must she excell every common-rate beauty, even in the eyes of an indifferent judge, *agresti et insipienti spectatore*, as Passeratius interprets it."

Hæc sed forma mei pars est extrema furoris :
 Sunt majora, quibus, Basse, perire juvat.
 Ingenuus color, et multis decus artibus, et quæ
 Gaudia sub tacitâ ducere veste libet.
 Quo magis et nostros contendis solvere amores, 15
 Hôc magis acceptâ fallit uterque fide.
 Non impunè feres, sciet hæc insana puella,
 Et tibi non tacitis vocibus hostis erit.
 Nec tibi me post hæc committet Cynthia, nec te
 Quæret : erit tanti criminis illa memor. 20
 Et te circùm omnes alias irata puellas
 Disseret : heu nullo limine carus eris.
 Nullas illa suis contemnet fletibus aras,
 Et quicumque facer, qualis ubique, lapis.
 Non ullo graviùs tentatur Cynthia damno, 25
 Quàm sibi quum rapto cessât amore deus,
 Præcipuè nostrî. maneat sic semper, adoro :
 Nec quidquam ex illâ quod querar, inveniam.

13. *multis artibus,*] Such polite accomplishments are here implied, as singing, dancing, painting, weaving, &c. See the conclusion of *Eleg. 2*.

14. *tacita veste*] How beautifully simple is this expression, describing the *vestis* or *stragula* as the silent witness of love.

18. *non tacitis vocibus hostis e.*] Cynthia shall not chastise you in a friendly whisper, as one whom she strives to amend; but she shall openly and loudly rail at you. VULPIUS.

21. *circum alias o. puellas*] Thus Plautus, in his *Miles gloriosus*, A. 2. S. 5.

Te alloquor, probri vitiiquæ plena, quæ circum vicinos vagas.

ELEGIA

But think not, Bassus, 'twas her form alone,
 Superior talents my affection won :
 Her pure complexion, that no art had stain'd ; 15
 The various rare endowments she attain'd ;
 And the rich joys which well she could impart
 Beneath the bed's mute cov'ring, gain'd my heart.
 Strive all thou canst our loves to disunite,
 And still more strong our mutual faith we'll plight ; 20
 Vengeful I'll tell thy arts, thy nymph shall rage,
 No silent war with thee shall Cynthia wage ;
 Urg'd by thy crimes, she'll treat thee with neglect ;
 Warn me from hence thy converse to reject ;
 In female circles she'll thy name traduce, 25
 Till ev'ry nymph will banish thee her house :
 Her wrathful tears shall on each altar run,
 On all that's sacred, on each hallow'd stone :
 No loss can Cynthia with less patience bear
 Than when love robs her of what most is dear, 30
 Robs her of me——Thus long may she remain,
 Nor ever let her am'rous bard complain !

24. *Et q. sacer, q. u. lapis.*] Propertius says, that Cynthia shall pray of every deity to be adverse to Bassus, not only in the principal temples, but even wherever she meets with any trifling stone standing in the road that is deemed sacred; for the Romans held many such in veneration, and dedicated them to inferior deities, shaping them into rude figures; from whence they acquired the various names of *Ternini*, *Hermæ*, *Compitales*, &c. Thus Tibullus, *Lib. 1. Eleg. 1.*

*Nam veneror, seu stipēs habet desertus in agris,
 Seu vetus in trivio stercora fœta lapis.*

E L E G I A V.

INVIDE, tu tandem voces compesce molestas,
 Et sine nos cursu, quo sumus, ire pares,
 Quid tibi vis, insane! meos sentire furores?
 Infelix! properas ultima nôsse mala.
 Et miser ignotos vestigia ferre per ignes, 5
 Et bibere è totâ toxica Thessaliâ.
 Non est illa vagis similis conlata puellis:
 Molliter irasci non sciet illa tibi.
 Quòd si fortè ausis non est contraria nostris,
 At tibi curarum millia quanta dabit? 10

He dissuades his friend Gallus from pursuing his amorous designs upon Cynthia; pointing out to him all he would suffer from the tyranny of such a mistress, even should his love be crowned with success.

1. *voces molestas.*] By these words are meant those importunities which Gallus continually used, requesting Propertius to act the pander for him, and render Cynthia favourable to his wishes.

4. *ultima mala.*] This expression implies the extremity of amorous misfortune: in like manner Petrarch, *Sonetto 67.*

*e voi ch' Amore avvampa,
 Non v'indugiate su l'estremo ardore.*

Non

E L E G Y V.

RIVAL! at length thy odious speech restrain,
 And let us each an equal path maintain:
 Wouldst thou, rash mortal, tempt the pangs I bear?
 Ah, wretch! th' extremes of misery to dare,
 Flames yet untried thus madly to explore, 5
 And swallow all Theffalia's pois'nous store.

Cynthia, unlike the varying harlot crew,
 With fixt revenge will each offence pursue;
 And should she haply grant our bold request,
 O, with what cares thy peace she would molest! 10

6. *e tota toxica Theffalia.*] Theffaly is noted by many writers, as remarkable for its poisons; see Tibullus, *Eleg.* 4. *Lib.* 1. and Horace, *Od.* 27. *Lib.* 1. The poet very judiciously unites the ideas of fire and poison, as they both conduce to love; thus Virgil, *Æneid* 1.

Occultum inspires ignem, fallasque veneno. PASSERATIUS.

7. *vagis puellis:*] That is to say; women who are pleased with a variety of lovers; who are of a changeable disposition; and who, if offended with one lover, forget the offence upon the introduction of a new one: such is the sense Beroaldus judiciously attributes to this passage: Lucretius, in a similar manner, gives to Venus the epithet *volgivaga*.

9. *aufis nris:*] Meaning, your temerity in loving her, and mine in abetting your love. VULPIUS.

She'd

Non tibi jam somnos, non illa relinquet ocellos.

Illa feros animis adligat una viros.

Ah mea contemptus quoties ad limina cures,

Quum tibi singultu fortia verba cadent :

Et tremulus mœstis orietur fletibus horror, 15

Et timor informem ducet in ore notam :

Et quæcumque voles fugient tibi verba querenti :

Nec poteris, qui sis, aut ubi, nôsse miser.

Tum grave servitium nostræ cogère puellæ

Discere, et exclusum quid sit abire domum. 20

Nec jam pallorem toties mirabere nostrum,

Aut cur sum toto corpore nullus ego.

Nec tibi nobilitas poterit succurrere amanti :

Nescit Amor priscis cedere imaginibus.

Quòd si parva tuæ dederis vestigia culpæ, 25

Quàm citò de tanto nomine rumor eris ?

14. *fortia verba cadent :*] Similar is the following passage in Tibullus, *Eleg. 6. Lib. 2.*

*Magna loquor : sed magnifice mihi magna locuto
Excutiunt clausæ fortia verba fores.*

15. *Et tremulus m. o. f. horror, &c.*] There cannot be a better comment on this beautiful distich, than Sappho's ode to a female friend, found in Longinus.

17. *fugient tibi verba*] This eloquent silence is happily expressed by Tasso, in his *Amyntas, Cbor. Att. 2.*

*Tu in bei facondi detti
Sciogli la lingua de' fedeli tuoi;
E spesso (o strano, e nova
Eloquenza d' Amore!)*

Non

She'd break thy sleep, thine eyes with tears she'd
drown,

To bind the proudest soul is her's alone :
Oft as despis'd thou'lt to my friendship fly,
And thy vain boasts shall vanish with a sigh ;
A thrilling horror shall succeed thy tears, 15
Thy livid cheek betray thy am'rous fears,
Thy fault'ring tongue in vain would speak thy woe,
And where, or what thou art, thou scarce shalt know :
Then learn how hard a bondage is thy doom,
How hard to live an exile from her home ; 20
Then at the love-sick paleness of my face,
At my lank frame, shall all thy wonder cease ;
Thy noble lineage thou shalt boast in vain,
Love will thy statu'd ancestors disdain ;
And if in part thou but reveal'it thy flame, 25
Thy birth with scoffers shall increase thy shame.

*Spesso in un dir confuso,
E'n parole interrotte
Meglio si esprime il core,
E piu par, che si mova,
Che non si fa con voci adorne e dotte :
E'l silenzio ancor suole
Haver priegbi, e parole.*

BROUKHUSIUS.

24. *N. a. priscis c. imaginibus.*] The Roman nobles preserved waxen effigies of their ancestors in certain cases for that purpose; they held these in great reverence; and upon the death of a relation, they were exposed, and carried in the funeral procession. See Pliny, *Cap. 2. Lib. 35.* Cicero, *in Pisonem*, says: *Irrepsisti ad honores commendatione fumosarum imaginum, quarum nihil habes præter colorem.*

Non ego tum potero solatia ferre roganti,
 Quum mihi nulla mei sit medicina mali.
 Sed pariter miseri socio cogemur amore
 Alter in alterius mutua flere sinu.
 Quare quid possit mea Cynthia, define, Galle,
 Quærere : non impunè illa rogata venit.

30

29. *socio amore*] Having a partner in the affections of a mistress, however insufferable it may appear to an English mind, was not uncommon among the Romans; otherwise we should not find Propertius expostulating so cordially with his friend Gallus. The poet of Verona was in the same predicament; witness his lines to his patron Manlius: *Car.* 67.

*Ipse domum nobis, ipse dedit dominam,
 Ad quem committimus excecramus amores.*

ELEGIA

To thee shall I deny the ask'd relief,
 As yet no medicine has allay'd my grief;
 One fate involves us both; alike distrest,
 Our tears we'll mingle on each other's breast. 30
 To tempt her rigour, Gallus, then forbear;
 Cynthia will punish each presumptuous pray'r.

31. *Galle,*] Who this Gallus was is uncertain; though some contend it was Cornelius Gallus the poet, of whom we have one elegy left; the compositions generally attributed to him are given by Baillet to one Maximian. There were many Galli of noble birth, among the Ælian and Cornelian families at Rome.

E L E G I A VI.

NON ego nunc Hadriæ vereor mare noscere
tecum,

Tulle, neque Ægæo ducere vela fallo :
Cum quo Riphæos possim conscendere montes,
Ulteriùsque domos vadere Memnonias.

Sed

He excuses himself from accompanying his patron Tullus into Asia, whither he was going as pro-consul; by reason of Cyathia, to whose fondness the poet resolves entirely to devote his unhappy life. This is the same Tullus spoken of in *Eleg. 1.* and of whom we shall find frequent mention hereafter.

1. *Hadriæ mare noscere*] The Adrian, or Adriatic sea, so called from Adria, a city built at the mouth of the river Po, is likewise termed by the Latins, the Superior, and the Ionian sea; it is the Gulf of Venice of the moderns.

2. *Ægæo ducere vela fallo* :] According to Pliny, *Lib. 4. Cap. 11.* and Varro, *Lib. 2. Cap. 1.* the Ægean sea is so called from a rock named *αἴγας*, which resembles a leaping goat; others say it was so termed from Ægæus king of Athens, who threw himself into it for the supposed loss of his son Theseus. See Catullus, *Epithal. Pel. et Thetys*.

3. *Riphæos conscendere montes*,] These are mountains in Scythia, so called from their bleak situation, and perpetual snows; Virgil makes frequent mention of them. Some texts have *Ripæi montes*.

4. *domos vadere Memnonias*.] Memnonian and Æthiopian are synonymous terms; for Memnon, son of Tithonus and Aurora, was

E L E G Y VI.

THINK not I fear to tempt the Adrian sea ;
Or plough, my friend, Ægæan waves with
thee :

Since o'er Riphæan heights our course we bent,
And far beyond Memnonian regions went :

was king of Æthiopia; he was slain by Achilles. See Ovid, *Metam.* 13. A passage in Quintus Curtius, *Lib.* 4. *Cap.* 8. throws much light upon the subject. Broukhufius gives a variety of different readings upon the word *Memnonias*.

6. *Mutatoque colore*] The frequent change of colour in Cynthia's face indicated the perturbation of her mind. VULPIUS.

10. *ingrato t. d. v.*] I cannot conceive what sense those editors could affix to this passage, who wrote *irato*. Broukhufius very justly has *ingrato*.

13, 14. *doctas c. Athenas, A. Asiæ; &c.*] From hence we may collect, says Vulpus, that Tullus remained sometimes at Athens before he set foot in Asia. Athenian learning, and Asiatic luxury, need no comment; every historian, and poet, almost mentions them.

17. *Osculaque opposito d. s. d. vento,*] This perplexed line has undergone a variety of expositions; Scaliger interprets it thus: "she shall tell what kisses are her due to the wind," which he terms *oppositus*, because those with whom we converse are generally supposed to be opposite to us; but I have translated according to the more apt interpretation of Burmannus, which is approved by Broukhufius and Vulpus.

D

But

Sed me complexæ remorantur verba puellæ, 5
 Mutatôque graves sæpe colore preces.
 Illa mihi totis argutat noctibus ignes,
 Et queritur nullos esse relicta deos.
 Illa meam mihi se jam denegat, illa minatur,
 Quæ solet ingrato tristis amica viro. 10
 His ego non horam possum durare querelis.
 Ah pereat, si quis lentus amare potest.
 An mihi sit tanti doctas cognoscere Athenas,
 Atque Asiæ veteres cernere divitias :
 Ut mihi deductâ faciat convicia puppi 15
 Cynthia, et infanis ora notet manibus :
 Osculâque opposito dicat sibi debita vento,
 Et nihil infido durius esse viro ?
 Tu patrui meritas conare anteire secures,
 Et vetera oblitis jura refer sociis. 20
 Nam

19. *patrui*] Perhaps Tullus's uncle was L. Volcatius Tullus, who was consul with M. Lepidus, two years before the consulate of Cicero, as Sallust, in *Catal.* writes; and is the same mentioned by Horace. *Od.* 8. *Lib.* 3.

19. *secures*,] This word is metaphorically put for the office of Consul; every one knows, that the lictors carried the fasces and axes bound together, before the consuls, in public official processions.

20. *vetera oblitis jura refer sociis.*] When Cyzicus, the most flourishing city of Asia, and the best affected to the Roman government, was besieged with a large army by Mithridates; it was saved from the ravages of war by the wise counsels of L. Lucullus, and by the valour of its citizens, who were in consequence endowed with several immunities, and a power to enact

But me detains the fond encircling fair, 5
 Her words, her changeful bloom, her ardent pray'r;
 Now through whole nights my passion she'll upbraid,
 Vows there's no gods in heav'n; since thus betray'd;
 Now she refuses to be mine; and then
 Threats all that weeping maids can threat false men. 10

And shall I bear one hour that she should mourn?
 Perish the wretch, whose flame thus faint could burn!
 Can learned Athens yield so much delight,
 Can Asia's boasted wealth so charm the sight;
 That, when my vessel's launch'd into the main, 15
 Cynthia with keen invectives should complain;
 With desp'rate hands her beauteous face assail;
 And piteous tell, how the unfavouring gale
 Wafts far away those kisses that are due;
 How nought's so hard to bear as love untrue? 20
 Go then, surpass thy uncle's honour'd reign,
 Thy lost compatriots' ancient rights regain.

enact their own laws: but a party of them having killed some Romans in a seditious quarrel, Augustus reduced them to their former state of servitude, M. Appuleius and P. Silius, COSS. However, Augustus restored their liberties to them in the consulship of M. Drusus Libo, and L. Calpurnius Piso; according to Dio Cassius, *Lib.* 5. Whether Tullus was sent to the Cyziceni when they were doing penance, or when they were a free people, is doubted; Vulpian thinks from the word *sociis*, that it was when they were a free people, and consequently the *socii* of the Romans. See Cicero, *pro lege Manilia*: Strabo *Lib.* 12. Corn. Tacitus, *Lib.* 4. and Suetonius, *in Tiberio*. Heinſius very injudiciously writes *foris*, interpreting; "render the forum again respectable by its laws."

Nam tua non ætas umquam cessavit Amori;
 Semper et armatæ cura fuit patriæ.
 Et tibi non umquam nostros puer iste labores
 Adferat, et lacrimis ultima vota meis.
 Me sine, quem semper voluit Fortuna jacere, 25
 Hanc animam extremæ reddere nequitia.
 Multi longinquo periere in amore libenter;
 In quorum numero me quoque terra tegat.
 Non ego sum laudi, non natus idoneus armis:
 Hanc me militiam fata subire volunt. 30
 At tu seu mollis quâ tendit Ionia, seu quâ
 Lydia Pæctoli tinguunt aratra liquor:
 Seu pedibus terras, seu pontum carpere remis
 Ibis, et accepti pars eris imperii:
 Tum tibi si qua mei veniet non immemor hora, 35
 Vivere me duro fidere certus eris.

24. *ultima vota*] Broukhufius thus restores the old and elegant reading; the generality of editions have *omnia nota*, and some few *sonnia nota*.

31. *mollis Ionia*,] Ionia was a Græcian colony of Lesser Asia, to which Strabo, *Lib. 14.* gives ten continental, and two insular cities; it was noted, says Vulpus, for luxury, magnificent buildings, sumptuous apparel, musick, dancing, and a profusion of harlots.

No am'rous indolence thy temper charm'd,
 Thou in thy country's cause wert ever arm'd;
 Cupid ne'er taught thee to endure my cares, 25
 Or wish for death to stay thy ceaseless tears:
 Th' extremes of fortune since I'm doom'd to prove,
 O, let me give my soul a loose to love!
 To lasting flames some willing martyrs die,
 And midst that number let my relicks lie; 30
 Not born for martial toil, or aught that's great,
 Beneath Love's banners I enlist my fate.

Should'st thou Ionia's wanton soil explore,
 Or where Pactolus bathes rich Lydia's shore;
 Should'st thou earth's regions tread, or ocean dare, 35
 Or watch that empire trusted to thy care;
 Still think, if chance remind thee of thy friend,
 That baleful planets on his life attend.

32. *Lydia Pactoli, &c.*] Pactolus, noticed by almost every poet for its golden sands, is a river rising from the mountain Tmolus, and runs through Lydia, a province of Asia Minor, celebrated for its wealthy monarch Croesus. Some editions have *avatra*, implying, that the waves of Pactolus gild the very plough-shares of the Lydians as they wash their lands.

E L E G I A VII.

DUM tibi Cadmeæ dicuntur, Pontice, Thebæ,
 Armæque fraternæ tristia militiæ :
 Atque, ita sibi felix, primo contendis Homero,
 Sint modò fata tuis mollia carminibus :
 Nos, ut consuevamus, nostros agitamus amores, 5
 Atque aliquid duram quærimus in dominam.

Nec

He tells his poetical friend Ponticus, that if he should become a lover; he would then prefer, like himself, the tenderness of elegy to the grandeur of heroics.

1. *Pontice,*] This is the same Ponticus, whom Ovid commemorates in his *Tristia*, *Eleg.* 10. *Lib.* 4. and calls *horco clarum*: he wrote in hexameters the *Thebaid*, or the history of the wars between the contending brothers Polynices and Eteocles; not a line of this poem is preserved to us, which Broukhufius much laments; though the loss is in a great degree made up by Papinius Statius, who has treated the same subject; but the commentator is of opinion, that the poem of Ponticus, who lived in the Augustan age, must have excelled in latinity that of Statius, who lived in a less cultivated one. See Diodor. Sic. *Lib.* 4. and Pausanias, in *Bœot.* for an account of the Theban war.

1. *Cadmeæ Thebæ,*] Thebes, a city of Bœotia, with its seven gates, is, for distinction's sake, called Cadmean, from its founder Cadmus son of Agenor. See Ovid, *Metam.* 3. and Statius, *Th. b.*

E L E G Y VII.

WHILE, Ponticus, Cadmean Thebes you sing,
And the dire wars which feuds fraternal
bring;

While you, I vow, must share great Homer's praise,
Should the Fates smile propitious on your lays;
My muse with wonted voice of love complains, 5
And strives to sooth fierce beauty with its strains:

Theb. 1. This city was the birth-place of Bacchus, Hercules, Pindar, and many other celebrated characters; and yet some annotators, I see, have ignorantly confounded it here with the Ægyptian Thebes, whose hundred gates are sung by Homer.

3. *ita sim felix,*] A peculiar mode of asseveration among the Latins: thus Suetonius, in *Tiber. C. 21. jucundissime, et, ita sim felix, vir fortissime!* Catullus in like manner says, *ita me dii ament!*

3. *contendis Homero,*] Homer has ever been allowed, both by ancients and moderns, to be the prince of poets; witness Juvenal, *Sat. 9.* and Horace, *Od. 9. Lib. 4.* That elegant poet Joannes Secundus speaks of ranking with Homer as one of the felicities of elysium; see his second *Basium*.

*Turba beatorum nobis assurgeret omnis;
Inque herbidis sedilibus,
Inter Meconidas primâ nos sede locarent.*

Nec tantùm ingenio, quantùm servire dolori
 Cogor, et ætatis tempora dura queri.
 Hic mihi conteritur vitæ modus, hæc mea fama est;
 Hinc cupio nomen carminis ire mei. 10
 Me laudent doctæ solum placuisse puellæ,
 Pontice, et injustas sæpe tulisse minas.
 Me legat assiduè post hæc neglectus amator,
 Et profint illi cognita nostra mala.
 Te quoque si certo puer hic concusserit arcu, 15
 Quod nolim nostros evoluisse deos:
 Longè castra tibi, longè miser agmina septem
 Flebis in æterno furda jacere situ.

Et

7. *Nec t. ingenio, q. servire dolori*] To this line, which by the way has served as a motto to a variety of love-elegies in our language, Vulpus has given the following interpretation; which, in my opinion, is rather too strained: *I do not write so much in hopes that my labours will be highly relished by readers of genius, as to sooth the cares of love.* Petrarch seems to have had this passage of Propertius in view, in *Sonetto*, 252.

*E certo ogni mio studio in quel temp'era
 Pur di sfogare il doloroso core
 In qualche modo, non d'acquistar fama.
 Pianger cercai, non già del pianto onore.*

9. *H. m. conteritur v. m.*] The above-mentioned annotator thus paraphrases this passage: *Hoc in studio currimus, hæc in palæstrâ ludamur.*

11. *doctæ s. p. puellæ,*] For the endowments of Cynthia, see *Eleg.* 1. and 4. Similar are the lines from Ovid, *Eleg.* 13. *Lib.* 2.

*Me juvet in gremio doctæ legisse puellæ,
 Auribus et puris scripta probasse mea.*

16. *Q. n. n. evoluisse d.*] The common reading here is *eviolasse*; as it was so wrote in the Groningen, Colbertine, and other MSS

'Tis grief, not genius, bids my numbers flow,
 Bids me bewail life's unabating woe :
 Such is the race I run ; be this my fame,
 Hence let my song acquire a deathless name ! 10
 Mine is renown, because th' accomplish'd fair
 None else could charm, or her proud menace dare :
 Neglected lovers, study then my lore,
 And gather wisdom from the wrongs I bore !
 But if the wanton God should once subdue 15
 Thy untaught heart, with his unerring bow ;
 (Yet may the am'rous pow'rs, that rule my mind,
 Not yet for thee the thread of love unwind !)

MSS. the Vatican MS. has *te violasse* ; but Beroaldus found in many MSS. *evoluisse*, which reading is now adopted by all good editors of Propertius. Broukhufius accordingly thus interprets the line : *I hope that the gods presiding over gentle passions, have not as yet begun to unwind those spindles destined to thy love : and he adds : This is a most charming image of Venus and all the train of Cupids, spinning as it were the fate of lovers, in the same manner as the Parcae are said to spin the life of mortals.* The classic quotations Broukhufius adduces in support of this sense are equally numerous, respectable, and convincing.

17. *agmina septem*] At the seven gates of Thebes were seven camps, and seven commanders, namely Adrastus, Polynices, Tydeus, Amphiaraus, Hippomedon, Capaneus, and Parthenopæus. See Euripides, in *Phœniss*. Æschylus, and others. Thus Ovid, Trist. E. 1. L. 2.

*Cur tacui Thebas, et mutua vulnera fratrum,
 Et septem portas sub duce quamque suo.*

18. *æterno s. j. situ*] That is ; your work will lie in some corner of your library, in some chest among moths and spiders, never to be finished. VULPIUS.

Then

Et frustra cupies mollem componere versum,
 Nec tibi subjiçiet carmina serus Amor. 20
 Tunc me non humilem mirabere sæpe poetam :
 Tunc ego Romanis præferar ingeniis.
 Nec poterunt juvenes nostro reticere sepulcro,
Ardoris nostri magne poeta jaces.
 Tu cave nostra tuo contemnas carmina fastu. 25
 Sæpe venit magno fœnore tardus Amor.

20. *N. t. subjiçiet carmina serus Amor.*] Love, says the poet, at so late a period in life cannot teach you to compose amatory verses, which is rather the employment of youth.

PASSERATIUS.

24. *Ardoris nostri, &c.*] The thought contained in this line is truly elegant: the amorous youths who were used to read my lays with pleasure, says Propertius, will often exclaim, as they pass by my tomb; *here the dear poet lies*. The ancients frequently stopped at certain sepulchral monuments, to pay a kind

of

Then shall thy camps, then thy seven legions die,
 And in the dust for ever silent lie; 20
 Then shalt thou strive to write soft verse in vain,
 For Love so late invoc'd will thee disdain;
 Then, no mean bard, me shalt thou oft admire,
 As I to Roman wit's first seat aspire;
 And youths shall say, while o'er my tomb they dwell, 25
Here sleeps the bard who sang our loves so well.

But let not epic pride disdain my lay,
 Such scorn at last Love amply will repay.

of religious homage to their deceased friends, by some pathetic exclamation, of which every poet almost can furnish an example. See Virgil, *Æneid*, Lib. 9. Theocritus, *Idyl.* 23. and Ovid in a variety of places. Palmerius, and Scaliger, for *jaces* write *vale*; the Groningen MS. has *ta es*.

26. *magno favore*] The following quotation from Tibullus will shew the force of this expression; *Eleg.* 6. *Lib.* 2.

*Spes fulcis credit aratis
 Semina: quæ magno favore reddat ager.*

E L E G I A VIII.

TUNE igitur demens? nec te mea cura moratur?

An tibi sum gelidâ vilior Illyriâ?

Et tibi jam tanti quicumque est iste, videtur,

Ut finè me vento quolibet ire velis?

Tûne audire potes vesani murmura ponti

§

Fortis, et in durâ nave jacere potes?

Tu pedibus teneris positas fulcire pruinas?

Tu potes insolitas, Cynthia, ferre nives?

He first expostulates with Cynthia, who was about to set off with some prætor to Illyria; and then rejoices, that his fond intreaties have prevailed upon her to stay at Rome.

2. *Illyria*:] This region is also called Illyris, and Illyricum, from Illyrius the son of Polypheme; it is a bleak country, bounding Epirus towards the Adriatic. See Strabo, *Lib. 7.* and Appian, in *B. Illyr.*

3. *quicumque est iste*,] This expression denotes a man of obscure origin; Plautus frequently says, *ediosus es quisquis es*: and we may here remark; that prætors were a class of men who often rose from nothing, and were advanced to the prætorial dignity, by being either the tools of a court faction, or the parasite of the emperor; such a character was Memmius, the prætor of Bithynia, so severely lashed by Catullus.

E L E G Y VIII.

ART mad? nor can my cares thy flight beguile?
 Am I than cold Illyria's coast more vile?
 Is then this upstart wretch indeed so dear,
 That without me thou any wind would'st share?
 Canst thou, my Cynthia, hear the roaring deep 5
 Unmov'd; and in the hard rough vessel sleep?
 Can thy soft feet divide the frosts below?
 And canst thou bear unusual drifts of snow?

5, 6. *Tunc audire potes v. m. p. Fortis;*] Similar is the following passage from Persius, *Sat.* 5.

*Tunc mare transilias? tibi torta cannabe fulto
 Cæna sit in transfro?*

7. *positas pruinas?*] Broukhusius tells us, that every thing that falls from heaven, as snow, dew, &c. is said to be *positum*; so Horace, *Od.* 10. *Lib.* 3. has *positas nives*: but I apprehend, that by *positæ pruinae* are simply meant, frosts placed beneath our feet. Scaliger from his MSS. read *ruinas*, which may be proper enough; Lucretius, *Lib.* 6. has *ruinae grandinis*; and Virgil, *Æneid.* 1. *cæli ruinâ*.

8. *insolitas, nives?*] As Cynthia lived at Rome, where snows were not frequent, the air being always mild and warm there; so she was but little able to bear a cold severe climate.

PASSERATIUS.

O,

O utinam hibernæ duplicentur tempora brumæ,
 Et sit iners tardis navita Vergiliis. 10
 Nec tibi Tyrrhenâ solvatur funis arenâ,
 Néve inimica meas elevet aura preces :
 Atque ego non videam tales subsidere ventos,
 Quum tibi provectas auferet unda rates.
 Et me defixum vacuâ patiatur in orâ 15
 Crudelem infestâ sæpe vocare manû.
 Sed quocumque modo de me, perjura, mereris,
 Sit Galatea tuæ non aliena viæ :
 Ut te felici prævecta Ceraunia remo,
 Accipiat placidis Oricos æquoribus. 20
 Nam me non ullæ poterunt corrumpere tædæ,
 Quin ego, vita, tuo limine vera querar.

10. *tardis Vergiliis.*] Festus tells us, that the Pleiads are termed *Vergilia*, because at their rising the spring ends and summer commences: Servius says, that they denoted the time for beginning navigation; he also places this constellation before the knee of the bull, but Pliny places it in the bull's tail. These seven stars are feigned to be the daughters of Atlas and Pleione.

11. *solvatur funis*] The Romans fastened their ships, by tying them to a stake, which they called either *primæsius*, or *torquilla*.

13. *Atque ego non videam, &c.*] Propertius would not have the stormy winds cease, even at that season of the year when it is customary to have calm weather, and ships set out upon their voyages.

16. *infesta manu.*] These words are generally interpreted by a hand that importunately beckons back the parting nymph: but Vulpius rather interprets them by, a hand injurious to his person; as tearing his hair, striking his bottom, and doing acts of desperation.

O, double be the winter's rude domain !
 Let ling'ring seamen ling'ring stars detain ! 10
 On Tyrrhene shores still let thy cable stay,
 Nor snatch th' unfriendly blast my pray'rs away !
 Ne'er let my eyes behold these winds subside,
 When thy launch'd ship shall cleave the boist'rous tide,
 And force me on the desert shore forlorn 15
 With wretched hands to blame thy cruel scorn !
 Yet treat me as thou wilt, thou perjur'd maid,
 May Galatea still thy passage aid !
 And Oricum's calm coast, Ceraunia past
 With prosp'rous oars, receive thee safe at last ! 20
 No second passion shall my bosom stain ;
 Still will I haunt thy door, and still complain ;

18. *Galatea*] Beroaldus tells us, that the poet more particularly invokes Galatea, as she was the guardian of Illyria, so called from her son Illyrius.

19. *præveſta Ceraunia*] The vulgar editions have, very corruptedly, *veſtam per cæula*; and Heinfius writes, *poſt viſta Ceraunia*. The Ceraunian mountains of Epirus were ſo called, from being frequently ſtruck with thunder, *ἀπὸ πυνκνῶν καὶ κεραυνῶν*.

19. *remo*,] The veſſels of the ancients were generally ſmall, and worked by oars; they ſeldom ventured on the open ſea, but coaſted along the ſhore. VULPIUS.

20. *Oricos*] This city is ſituated on the confines of Epirus; it is alſo called Oricum, and is famous for its turpentine. See Pliny, *Lib. 3. Cap. 23*. At this place the young merchant Gyges was detained in the arms of his Chloe. See Horace, *Od. 7. Lib. 3*.

22. *tuo limine v. querar.*] The beſt comment upon this paſſage is the ſixteenth Elegy.

And

Nec me deficiet nautas rogitare citatos :

Dicite, quo portu clausa puella mea est ?

Et dicam : Licet Atraciis confidat in oris, 25

Et licet Eleis, illa futura mea est.

Hic erit. hic jurata manet. rumpantur iniqui.

Vicinus. assiduas non tulit illa preces.

Falsa licet cupidus deponat gaudia livor :

Destitit ire novas Cynthia nostra vias. 30

Illi carus ego : et per me carissima Roma

Dicitur : et finè me dulcia regna negat.

Illa vel angusto mecum requiescere lecto,

Et quocumque modo maluit esse mea,

Quàm sibi dotata regnum vetus Hippodamiæ, 35

Et quas Elis opes antè pararat equis :

24. *p. clausa*] That is, sheltered from the sea ; a word of good omen, Vulpius observes.

25. *Atraciis c. i. oris,*] The *Atracii* were a people of Ætolia, whom Pliny calls *Atracæ*, from the river Atrax, which flows into the Ionian sea ; from whence begins Achaia. See Strabo, *Lib. 9.* For *licet Atraciis*, the Groningen MS. has *Atraciis licet hæc* ; which Scaliger altered for the present reading.

26. *Eleis,*] The Elei are a people of Achaia, or Peloponnesus. See the note on Elis further on. Ptolemy speaks of Eleus, a city of Epirus ; and Stephanus mentions another of the Hellespont.

27. *Hic erit: &c.*] Lipsius, *Var. Lect. Cap. 18. Lib. 2.* would begin a new elegy from this line ; but Passeratius highly condemns it, and praises this fresh exordium, as it were, of the poet's.

27. *manet.*] The distich that contains this word is greatly and deservedly praised by Vulpius : Broukhufius also observes, that the expression *manere*, is admirably contrasted with that of *ire* in the fourth following line.

And to each sailor, as he hastens by,
 What port now shelters Cynthia? will I cry:
 Whether on Atrax', or on Elis' plain, 25
 The nymph abide, she shall be mine again—
 Here shall she come!—here, having sworn, she'll stay!
 Conquest is mine!—my foes now pine away!
 For well I knew, such faithful constant pray'r 30
 My mistress' gentle bosom could not bear:
 Let carping malice her false joys lay by,
 My Cynthia hence desists new paths to try:
 She loves me, loves e'en Rome too for my sake; 35
 And crowns she'd scorn, unless I crowns partake;
 Had rather on some little bed recline,
 Content in any manner to be mine,
 Than Hippodamia's regal dow'r obtain,
 Or the vast treasures Elis' horses gain: 40

29. *cupidus livor*:] That is, desirous of injuring: the envious are ever injurious to those whom they envy. VULPIUS.

33. *angustum. r. lecto*,] This expression is exquisite; it strongly, and delicately marks the affection of Cynthia for her poet.

35. *regnum vetus*] Pisa in Elis is alluded to, which Pelops received in marriage with Hippodamia; see mention made of her, in *Eleg. 2*.

36. *Elis*] Or Elea, was a region of Peloponnesus, between Achaia and Messenia; and was bounded by the promontory of Araxus, according to Strabo, *Lib. 8*. in it stood the city of Elis, famous for the temple and image of Jupiter Olympius, as well as for the Olympic games there celebrated. Elis was one of the richest cities in the world; from the number of its citizens, their commerce in horses, and the wealth which neighbouring countries poured in upon them every five years, when they crowded to the Olympic games.

E

Tho'

Quamvis magna daret, quamvis majora daturus ;

Non tamen illa meos fugit avara sinus.

Hanc ego non auro, non Indis flectere conchis,

Sed potui blandi carminis obsequio.

40

Sunt igitur Musæ, neque amanti tardus Apollo :

Queis ego fretus amo. Cynthia rara mea est.

Nunc mihi summa licet contingere fidera plantis.

Sive dies, seu nox venerit, illa mea est.

Nec mihi rivalis certos subducet amores.

45

Ista meam nôrit gloria canitiem.

37. *Quamvis magna daret, &c.*] Alluding to the prætor, whom Cynthia was near accompanying into Illyria.

38. *illa meos fugit avara sinus.*] This is a very happy expression ; and to taste the full beauty of it, the reader must recollect, that the ancients often kept their money in the folds of their garment, *sinus* ; and in their girdles also : our poet's garb was but ill furnished with money, it seems. Broukhufius had rather write *meo sinu*, meaning to the bosom. VULPIUS.

Tho' large his gifts, his promises tho' great;
 Her heart, not selfish, courts my humble state:
 'Tis not with Eastern shells, or gold, I move;
 'Tis with the soothing of the muse I love.

Nor Phœbus, nor the Nine a lover shun: 45
 On these I rest, and Cynthia is my own:
 Now sure I tread where highest planets shine,
 By night, by day, is peerless Cynthia mine!
 No more a rival can supplant my flame,
 Hence my white hairs shall lasting glory claim. 50

42. *rara*] The ancients were very fond of this tender epithet; and our poet frequently applies it to his mistress. Many old inscriptions, from Gruterus, have CONIUGI RARISSIMAE, UXORINAE RARISSIMAE.

E L E G I A IX.

DICEBAM tibi venturos, inrisor, amores,
 Nec tibi perpetuo libera verba fore.
 Ecce jaces, supplexque venis ad jura puellæ,
 Et tibi nunc quovis imperat emta modo.
 Non me Chaoniæ vincant in amore columbæ 5
 Dicere quos juvenes quæque puella domet.
 Me dolor et lacrymæ meritò fecere peritum :
 Atque utinam posito dicar amore rudis.
 Quid tibi nunc misero prodest grave ducere carmen,
 Aut Amphionix mœnia flere lyræ ? 10
 Plus

He derides his friend Ponticus, the same whom he addresses in *Eleg.* 7. for being now a slave to that passion he so lately despised.

4. *imperat emta*] That is; she whom you bought as a slave, who was your *ancilla*, now controuls your affections. The Romans called, by way of contempt, such men as had amours with their fair slaves, *ancillarioli*.. Thus Martial. *Epig.* 58. *Lib.* 2.

*Ancillariolum tua te vocat uxor; at ipsa
 Leticariola est: estis, Alauda, pares.*

5. *Chaoniæ columbæ*] In Chaonia, a part of Epirus, stood the city of Dedona; appertaining to which was the noted wood of oaks,

E L E G Y IX.

I Told thee, scoffer, thou should'st wear love's
 chain, [restrain:
 Thy vaunting speech ere long thou should'st
 Lo! to the nymph a suppliant wretch art thou;
 And she so late thy slave, is mistress now:
 Sure as Chaonian doves, I can foretel 5
 What youths shall beauty's pow'rful influence feel;
 With grief and tears this skill I've dearly bought;
 O, were I free from love, and still untaught!
 Say, wretch, what now avails thy epic swell;
 Or of Amphion's lyre-built walls to tell? 10

oaks, sacred to Jupiter, where he had a temple; the doves that frequented this wood, according to Pausanias, in *Achaïis*, were used to speak the oracles of the god; and Virgil, *Georg.* 2. tells us that the trees themselves whispered oracles. See Herodotus, *Lib.* 2. upon this subject.

7. *Me dolor & lacrymæ m. fecere peritum:*] In like manner Tibullus, *Eleg.* 8. *Lib.* 1.

*Ipsa Venus magico religatum brachia nodo
 Perdocuit, multis non sine verberibus.*

10. *Amphionis m. f. lyrae?*] Amphion, son of Jupiter and Antiope, was said to play so well upon a lyre given him by Mercury, as to cause the stones to move, and form of themselves the walls of Thebes; alluding to his civilization of the Thebans, by introducing the polite arts among them. See Horace, *Epist.* ad *Pisones*.

Plus in amore valet Mimnermi versus Homero.

Carmina mansuetus lenia quærit Amor.

I, quæso, et tristes istos compone libellos;

Et cane quod quævis nôsse puella velit.

Quid si non esset facilis tibi copia? nunc tu 15

Insanus medio flumine quæris aquam.

Necdum etiam palles, vero nec tangeris igni.

Hæc est venturi prima favilla mali.

Tunc magis Armenias cupies accedere tigres,

Et magis infernæ vincula nôsse rotæ: 20

Quàm pueri totis arcum sentire medullis,

Et nihil iratæ posse negare tuæ.

Nullus Amor cuiquàm faciles ita præbuit alas,

Ut non alternâ prefferit illa manu.

Nec

11. *Mimnermi versus*] Mimnermus, a poet of Colophon, and cotemporary with Solon, was a joyous debauchee; he loved one Nanno, a girl who played upon the flute, as we learn from a poem of Hermesianax, another poet of Colophon, cited by Athenæus, *Lib. 13*. Some fragments of Mimnermus are found in Fulvius Ursinus. He was the first inventor, it is said, of the pentameter verse: Horace thus mentions him, *Epist. 6. Lib. 1*.

*Si, Mimnermus uti censes, sine amore jocisque
Nil est jocundum; vivas in amore jocisque.*

13. *tristes i. compone libellos*] That is; shut up your Thebaid, and lay it by. Cicero uses the word *compone* in the same manner, in his *Epist. fam. 20. Lib. 16. Libros compone; indicem, quam Metrodoro libebis*. The more common editions have *dispone*.

15. *facilis copia*] The abundance of handsome women that were in Rome, where no one could want a mistress, are to be understood, says Passeratius; but the interpretation of Vulpianus

In love, Mimnermus above Homer rose;
 Bland Cupid seeks the strain that sweetly flows:
 Go then, aside thy lays disast'rous throw,
 And sing what ev'ry maid would wish to know!
 What, were thy nymph of hard excess? since now 15
 Thy thirst's unquench'd mid waves that freely flow:
 Not yet thou'rt pale, no real flames you prove;
 This the first kindling spark of future love:
 Armenian tigers soon thou'lt rather dare,
 Or on the wheel Ixion's torture bear, 20
 Than feel the pangs Love's pow'rful shafts convey,
 And a tyrannic nymph's command obey;
 For Cupid never lends such flatt'ring wings,
 But joy and grief alternately he brings.

By

is certainly more judicious; "you endure torments, my friend, when you love your *ancilla*, one subject to your will and pleasure; what then would you do, if your mistress were a free woman, of noble parentage, whom there were no hopes of ever enjoying?"

16. *medio flumine quæris aquam.*] This is taken from the Greek proverb: *ἡ δαλασσὴ ζητεῖ ὕδατος.*

19. *Armenias c. a. tigres,*] Armenia was a part of Asia, between mount Taurus and Caucasus, adjoining to Hyrcania; all which tract of country was famous for wild beasts. Virgil, *Ecbg.* 5. and Tibullus, *Eleg.* 6. *Lib.* 3. speak of Armenian tigers.

20. *infernæ vincula rotæ:*] For the story of Ixion, see Ovid, *Metam.* 4.

23. *Nullus Amor, &c.*] This passage, which is the most obscure perhaps of any in Propertius, has been the ground upon which commentators have had as it were a pitched battle, says Vulpinus; whose interpretation, as it is so very singular, I will

Nec te decipiat, quòd sit fati illa parata. 25

Acriùs illa subit, Pontice, si qua tua est.

Quippe ubi non liceat vacuos seducere ocellos,

Nec vigilare alio nomine, cedat Amor?

Qui non antè patet, donec manus attigit ossa.

Quisquis es, assiduas o fuge blanditias. 30

Illis et filices et possunt cedere quercus:

Nedum tu possis, spiritus iste levis.

Quare, ni pudor est, quàmprimùm errata fatere.

Dicere quo pereas sape in amore levat.

ELEGIA

give my readers for curiosity's sake. Figure to yourself a boy, who holds in his hand a bird tied to a string; now he lets it run and fly a little, now draws it back, and strokes the poor thing; in like manner Cupid plays with an enslaved lover; often he loosens his bonds, and gives him some tastes of liberty, but just as he thinks himself free, he is drawn back again into captivity. I will forbear to enumerate the tedious and various explanations of others; and only observe, that I think the following easy sense may be made out of this distich: Cupid was never yet so propitious, but that he oppress the lover, sometimes with the hand of pleasure, sometimes with the hand of pain: attributing to his hands two opposite powers, in the same manner as Ovid, *Metam.* i. attributes to him two different shafts of different efficacy.

25. *Nec te decipiat, &c.*] Broukhufius intimates, that many deceive themselves by imagining, that because they can have free access to their mistresses, they can fate their passion, and so get rid of it, and avoid that subjection to which it often reduces a lover; adding, that Ovid's precept upon this head, in his *Remed. Amor.* is rather a dangerous one.

*Explenda est sitis ista tibi, qua perditus ardes,
Cedimus: &c.*

27. 28. *Quippe ubi, &c. Nec vigilare, &c.*] I have adoptèd the punctuation, and interpretation of Broukhufius, in these two lines; by putting a comma after *nomine*, and a mark of interrogation

Eleg. 9. ELEGIES OF PROPERTIUS. 57

By her obedience be not thou misled ; 25
 The more she's thine, the more her influence dread :
 Think not, when none but her thou joy'st to view,
 Liv'st for none else, thou canst thy flame subdue ;
 Not till the wasted frame our ill declares,
 The dire effect of pois'nous love appears : 30
 O shun, whoe'er thou art that read'st my lays,
 Shun those officious blandishments that please !
 O'er rocks and oaks such blandishments prevail ;
 Suits then resistance with a wretch so frail ?
 If shame forbids not, thy fond errors tell ; 35
 Oft it relieves, our passion to reveal.

rogation after *Amor* ; for with a comma only after *ocellos*, I cannot make sense of the line ; which, as it now stands, bears the following interpretation : *For since you cannot turn aside your looks with freedom from your mistress, and since you keep love's perpetual vigils for her alone ; think'st thou that so contumacious a passion can be subdued ?*

29. *Qui non ante patet, &c.*] A medical metaphor, taken from latent diseases, which are only discovered by their effects. The Groningen MS. and others have *cutis*, which however makes no alteration in the sense.

o fuge] Such is the judicious correction of Passeratius, which is adopted by Vulpius : other editions have *effuge*, and *ausuge*.

31. *Illis & silices & p. c. quercus :*] So Congreve, in his *Mourning Bride*, A. 1. S. 1. attributes the same power to musick, as our poet does to love :

Musick has charms to sooth the savage breast,
 To soften rocks, or bend a knotted oak.

33. *ni pudor est, q. errata f.*] I have adopted Douza's alteration of *ni*, for *si*, as better connecting the sense with the subsequent line : Vulpius retains *si*, thus interpreting the line : *If any shame is left in you, confess your fault ; not your fault in loving, but your fault of having hitherto despised the power of love.*

E L E G Y

E L E G I A X.

O Jucunda quies, primo quum testis amori
Affueram vestris conscius in lacrymis.

O noctem meminisse mihi jucunda voluptas.

O quoties votis illa vocanda meis !

Quum te complexâ morientem, Galle, puellâ 5

Vidimus, et longa ducere verba mora.

Quamvis labentes premeret mihi somnus ocellos,

Et mediis cœlo Luna ruberet equis :

Non tamen à vestro potui secedere lusu,

Tantus in alternis vocibus ardor erat. 10

He commemorates the night, in which he was an eye-witness to the amorous-pleasures his friend Gallus enjoyed with his first mistress ; and instructs him how to preserve their tender union.

1. *primo amori*] This was Gallus's first amour ; for he had hitherto despised the power of love, as we learn from *Eleg. 5.* where he is mentioned.

5. *puellâ*] Vulpius informs us, this is not to be understood of Lycoris the freed-woman of the senator Volumnius, whom Virgil celebrates in his tenth Eclogue, and who is sung by the poet Cornelius Gallus.

6. *longa d. v. mora.*] So Lipsius, Gebhardus, Scaliger, Broukhuius, and Vulpius write ; though the vulgar editions have *longam miram*. Virgil, *Aeneid. 4.* uses much the same words to express a difficulty of utterance, *longas in flatibus ducere voces*.

Sed

E L E G Y X.

O, blissful night, when thy first loves I view'd !
 I, who erst saw each am'rous tear that flow'd :
 O, blissful rapture, which that night endears !
 Oft I'll invoke it in my tender pray'rs :
 'Twas then I saw thee, breathless, speechless, laid ; 5
 Entwin'd, o Gallus ! by thy circling maid :
 Tho' scarce my drowsy eyes from sleep refrain'd,
 Tho' their mid sky the red Moon's steeds had gain'd ;
 Still from those raptures I could not depart,
 Your mutual murmurs breath'd such warmth of
 heart. 10

8. *mediis c. L. r. equis* :] This description of midnight contains a beautiful hypallage in the Latin, which is untranslatable in our language ; Horace, *Od.* 11. *Lib.* 2. elegantly mentions the reddening of the moon ; Virgil, *Geor.* 4. tells us, that a red moon portended wind. The poets have variously pictured the moon's chariot ; Festus says it was drawn by mules, because their birth was spurious like the light of the moon ; Ausonius gives heifers to it ; Fulgentius, in *Præm. Lib.* 1. harnesses bulls to it ; but Ovid, *Fast.* 4. and Manilius, attribute horses to it, as well as our poet.

10. *alternis vocibus*] Passeratius would insinuate, that the broken interrupted murmurs of Gallus only are meant ; but I rather imagine, that Propertius intended to express the interchanged love-murmurs of Gallus and his mistress.

Sed quoniam non es veritus concedere nobis,
 Accipe commissæ munera lætitiæ.
 Non solùm vestros didici reticere dolores.
 Est quiddam in nobis majus, amice, fide.
 Possum ego diversos iterum conjungere amantes, 15
 Et dominæ tardas possum aperire fores :
 Et possum alterius curas sanare recentes ;
 Nec levis in verbis est medicina meis.
 Cynthia me docuit semper quæcumque petenda,
 Quæque cavenda forent : non nihil egit Amor. 20
 Tu cave ne tristi cupias pugnare puellæ,
 Nêve superba loqui, nêve tacere diu :

12. *Accipe commissæ munera lætitiæ.*] I know not whether to say, that these four words contain greater force or obscurity ; this however is certainly their meaning : " Accept the wholesome advice I am about to give you, as a recompense for having made me a witness of your most secret pleasures."

14. *majus, fide.*] For, as Ovid says, *Art. Amat. Lib. 2.*

*Exigua est virtus, præstare silentia rebus :
 At contra gravis est culpa, tacenda loqui.*

To teach all that is to be observed in love-affairs belongs to the greatly-experienced, and demands our utmost esteem.

VULPIUS.

15. *diversos i. c. amantes,*] Beroaldus, Volscus, and Broukhufius, read thus, from the best MS. authorities, and not *divisos*, though in my opinion the sense is equally good, whether we say *parted lovers*, or *strayed lovers*.

16. *aperire fores:*] This is a common poetic phrase to express admission to a mistress ; so Terence, *Eunuch*.

Qui nunc fortunatus uno digitulo fores aperis.

17. *Et possum alterius c. f. r.*] A commentator has the following shrewd remark upon this passage : " How can the poet cure

Neu

But since to me thou hast thy joys declar'd,
 Let this thy am'rous confidence reward :
 I've learnt not only to conceal thy grief ;
 My faith, dear friend, can yield still more relief :
 'Tis mine the parted pair to reunite, 15
 And ope the door that's shut by beauty's spite ;
 'Tis mine to heal the lover's recent wound,
 And in my counsel no small virtue's found :
 'Twas Love, 'twas Cynthia did my judgment guide ;
 They taught me what to seek, and what avoid. 20
 Ne'er thwart the nymph, if anger she puts on ;
 Fastidious speech, and tedious silence shun ;

Never

the ills of another, when he could not administer relief to his own ? as he informs us in *Eleg. 5.*"

Quum mihi nulla mei sit medicina mali.

The expression of *sanare curas* is used also by Tibullus, *Eleg. 3. Lib. 2.*

18. *Nec levis in verbis, &c.*] Similar is the following Greek line, from Plutarch, *Consolat. ad Apollonium.*

Ψυχῆς ἰατρὸς ὡς οἱ λόγοι.

And thus too Horace, *Epist. 1. Lib. 1.*

*Sunt verba et voces, quibus hunc lenire dolorem
 Possis, et magnam morbi deponere partem.*

Whether there be any efficacy in words pronounced after a certain mystical manner, is fully argued by Cælius Rhodiginus, *Antiq. Lect. Cap. 14. Lib. 16. VULPIUS.*

21. *Tu cave ne tristi, &c.*] To the same purpose Ovid, *Art. Amat. Lib. 1.*

Cede repugnanti, cedendo victor abibis.

22. *Nec tacere diu :*] Applicable in this place is the following Greek proverb, from the eighth book of Aristotle's *Ethics* ;

Ηὐδία.

Neu si quid petiit, ingrata fronte negâris,

Neu tibi pro vano verba benigna cadant.

Irritata venit, quando contemnitur illa :

25

Nec meminit justas ponere læsa minas.

At quo sis humilis magis, et subiectus Amori,

Hoc magis effectu sæpe fruire bono.

Is poterit felix unâ remanere puellâ,

Qui numquam vacuo pectore liber crit.

30

ELEGIA

Πολλὰς φίλης ἀπροσηγίας διέλυσεν : for certainly nothing can be more reprehensible in friendship, than that determined silence, which Alexander, in Q. Curtius, calls *silentium obfirmatum*.

24. *pro vano v. b. c.*] Ovid. *Epist. Briseid.* makes use of the like phrase :

At mea pro nullo pondere verba cadunt.

27. *At quo sis humilis, &c.*] Thus Vulpus interprets this passage : " As Love was before unfriendly and malicious to you, so will he by obsequiousness become kind and friendly ; and thus will you reap larger rewards." But the experienced amorous

Never unkindly what she asks deny,
Nor from thy mind let one fond promise fly:
Wrathful she'll prove, if thou shouldst once disdain; 25
And if offended, her just wrath maintain:
The more thou'rt humble, and subdued to Love,
The more delicious sweets thou'rt sure to prove.

He with one nymph will live contented most,
Whose captive heart of no free choice can boast. 30

rous preceptor of the Italians does not always recommend humility: for, says Petrarch, *Canzon.* 4.

*Talor umiltà spegne disdegno,
Tàor l'infiamma.*

30. *vacuo pectore liber*] That is; one who was never so free, from the chains of his mistress, as to leave himself exposed to the captivating influence of another woman. Vulpus, after quoting the following apt lines from Ovid, *Art. Amat. Lib. 2.*

*Te semper videat, tibi semper præbeat aurem:
Exhibeant vultus noxque diesque tuis.*

exclaims: *O amantes capite minuti, et ad opus damnati*! Passeratius interprets *liber*, by *ferox*; because a lover freed from his bondage is a most ferocious animal.

E L E G I A XI.

ECQUID te mediis cessantem, Cynthia, Baiis,
Quà jacet Herculeis semita litoribus,

He expresses his fear, lest Cynthia's mind should be so contaminated by the licentious manners of Baiæ, as to shake her constancy; and advises her to leave that scene of dissipation.

1. *Baiis,*] Baiæ, so called from Baius, one of Ulysses's companions buried there, according to Lycophron, in *Cassandra*, was a little town in Campania, between Misenum and Puteoli, situate upon what is now called the Gulf of Naples; its warm baths were resorted to in winter by the more wealthy Romans, as well for medicinal, as pleasurable purposes; in short, it was to them, what the city of Bath is to us. Seneca, *Epist.* 31. speaks of the voluptuous delights of Baiæ; Dio Cassius, *Lib.* 48. pictures it to us in the most brilliant colours; and Horace, *Epist.* 1. *Lib.* 1. calls it the loveliest spot on the face of the earth.

2. *Herculeis semita litoribus,*] Diodorus Siculus, *Lib.* 5. and Strabo, *Lib.* 5. relate, that Hercules, the better to convey into Greece the oxen he had stolen from the royal giant Geryon at Gades, formed a road for their passage near Baiæ; this road still exists, and is mentioned by Silius Italicus, *Lib.* 12. in the following lines, which form an admirable comment on the beginning of this elegy:

Docet ille, testes
Unde ferant nomen Baiæ, comitemque dedisse
Dulichie puppis stagno sua nomina monstrat.
Ast hic Lucrino mansisse vocabula quondam
Cocyti memorat, medioque in gurgite ponti
Herculeum commendat iter, qua discidit æquor
Amphitryoniades, armenti viscer Hiberi.

E. L. E. G. Y. XI.

IMMERS'D in joys midst Baiæ's gay abode,
 Near which extends the Herculean road;
 Delighting now Thesprotia to survey,
 Now great Misenum, wash'd by subject sea;

3. *Thesproti regno*.] The geographical reader may reasonably be surpris'd to meet with Thesprotia upon this ground; but let him see the light which Scaliger only has thrown upon this learned gloom, and then judge for himself. "By the kingdom of Thesprotus is meant the Cumæan coast, upon which stood Puteoli; for this coast was peopled by a colony of the Ambra-cian Abantes, from Thesprotia, which was a part of Epirus, near Chaonia, so called from Thesprotus the son of Pelasgus, according to Apollodorus, *Lib.* 3. so Gaul was termed Francia, from the German Franci, or Franconians who settled there; Normania, Burgundia, and other places, in a similar manner derive their names." Scaliger then adds, that "Baiæ stood in the middle of the coast; from whence Cynthia saw to her left Puteoli, on the Cumæan or Thesprotian shore; and to the right Misenum." Dio Cassius, *Lib.* 48. particularly describes this central situation of Baiæ.

4. *Misenis nobilibus*.] The poet, by a common figure, here changes the more accepted word Misenum, as Pliny writes it, *Cap.* 5. *Lib.* 3. for Misenæ; so Catullus, *Car.* 45. has *Syrias Britanniasque*, using the plural for the singular. Misenum was a town and promontory near Cumæ, so called from a trumpeter of that name, who being killed for rivalling a Triton in his art, was buried there by Æneas; see the story in Virgil. *Æn.* 6.

F

Say

Et modò Thesproti mirantem subdità regno,
 Et modò Misenis æquora nobilibus,
 Nostri cura subit memores ah ducere noctes ? 5
 Ecquis in extremo restat amore locus ?
 An te nescio quis simulatis ignibus hostis
 Sustulit è nostris, Cynthia, carminibus ?
 Atque utinam magè te, remis confisa minutis
 Parvula Lucrinâ cymba moretur aquâ : 10
 Aut teneat clausam tenui Teuthrantis in undâ
 Alternæ facilis cedere lympa manu :
 Quàm vacet alterius blandos audire susurros
 Molliter in tacito litere compositam.
 Ut solet amoto labi custode puella 15
 Perfida, communes nec meminisse deos.

5. *ab ducere*] Such is the reading of Broukhufius, and Vulpius, from the best MS. authority : different editions have *abduce*, *adducere*, and *traducere*.

6. *in extremo v. a. locus ?*] Broukhufius thus interprets this passage, "Do I still retain a place in your affection, o Cynthia, though we are so widely separated, that there remain no hopes of seeing you, which is the smallest of satisfactions in love ? Similar he observes, is the expression of *extremâ lineâ amare*, in Terence, *Eunuch. A. 4. S. 2.*

10. *Lucrinâ aquâ :*] The Lucrine lake, near the celebrated Avernus, in the vicinity of Baïæ, was plentifully stored with fish, according to Servius, *ad Georg. 2.* and the Roman ladies often amused themselves with fishing parties upon it ; indeed it took its name, according to Pompeius Festus, from the *lucrum*, or wealth its fish procured. *An. Salut. 1538*, an earthquake happened, which threw up a large mountain in it, called by the Italians, *Monte nuovo di cenere*. It is now a mere puddle, as Addison tells us in his travels. Most of the Roman poets and historians mention this lake.

Non

Say, does the mem'ry of past nights remain? 5
 And dost thou, far remov'd, thy love maintain?
 Does some strange rival, with dissembled flame,
 From my fond page blot out my Cynthia's name?
 O, would'st thou rather on the Lucrine tide
 Some little skiff with slender paddles guide! 10
 Or shelter'd secrete on clear Teuthras' wave,
 With pliant arms the yielding waters cleave;
 Than, soft reclin'd upon the tranquil beach,
 List to some lover's bland insidious speech:
 So the frail beauty, who escapes her spies, 15
 Sins, and forgets love's common deities.

11. *clausam tenui Teuthrantis i. undâ*] So Scaliger corrected this line from the corrupted reading *teutantis*: and Broukhusius found in one MS. *Teutrantis*, which seems to favour Scaliger's emendation. Silius Italicus, *Lib. 11.* calls a certain inhabitant of Cumæ, *Teuthras*.

*Personat Euboica Teuthras testudine, Cymes
 Incola.*

Broukhusius therefore does not doubt, but that there was a noted creek, or bathing-place, perhaps covered in, (hence Cynthia is styled *clausam*) for the privacy of the ladies, as Vulpius observes, belonging to some small river, near Baiæ, named Teuthras, well known in the time of Propertius.

15. *amato custode*] The Roman ladies had their guardians and keepers, who watched them with all the vigilance of Spanish duennas. See Tibullus upon this subject, in various places; thus in *Eleg. 2. Lib. 2.*

Nam posita est nostræ custodia sæva puellæ.

Non quia perspectâ non es mihi cognita famâ;
 Sed quia in hâc omnis parte timetur amor.
 Ignosces igitur, si quid tibi triste libelli
 Attulerint nostri. culpa timoris erit. 20
 An mihi sit major caræ custodia matris,
 Aut sinè te vitæ cura sit ulla meæ?
 Tu mihi sola domus, tu, Cynthia, sola parentes,
 Omnia tu nostræ tempora lætitiæ.
 Seu tristis veniam, seu contrà lætus amicis, 25
 Quidquid ero, dicam, Cynthia causâ fuit.
 Tu modò quàmprimùm corruptas deferere Bajas:
 Multis ista dabunt litora dissidium:
 Litora quæ fuerant castis inimica puellis.
 Ah pereant bajæ crimen amoris aquæ. 30

18. *in hâc parte*] The poet says, we are wont to be diffident of every mistress, who, having no spy over her actions, must be liable to go astray. PASSERATIUS.

21. *An mihi sit major c. c. m.*] Vulpius, in my opinion, thus wrongfully interprets this passage: "Can I prize more than thee, o Cynthia, that mother who stands me in the stead of a guardian?" observing, that Propertius was educated by his mother, as we may learn from the first elegy of his fourth book. But, to use Vulpius's own expression, I call it *frigida interpretatio*: the meaning of the passage certainly is: "Could I take more care of my own mother than of thee, o Cynthia?"

23. *Tu mihi sola domus, &c.*] So Andromache, in her beautiful speech to Hector, from Homer, *Iliad*, 6.

Not but that fame bespeaks thy conduct just ;
 Yet, such thy state, the lover will mistrust :
 O, pardon then, if e'er my erring song
 Suspicion breath'd !—from fear my guilt has sprung :
 Dear is thy safety, as a mother's dear !
 For life without thee were not worth my care !
 Thou, Cynthia ! parent, kindred, art to me ;
 All, all my pleasures are compris'd in thee !
 If sad, if mirthful, to my friends I seem ; 25
 I'll say 'tis Cynthia does my temper frame.

Haste then from Baiæ's dissolute retreat ;
 With am'rous discord are those shores replete,
 Shores that to virtuous nymphs most hostile prove ;
 Ah, perish Baiæ's stream, that bane of love ! 30

"Εκτος, ἀπὸς σύμμι ἐσσι πενήρ ἢ πότνια μήτηρ,
 Ἥδ' αὖσιγῆτος, σὺ δέ μοι θαλερός παρακοίτης.

30. *crimen amoris*] Vulpus adduces upon these words a very apt and beautiful epigram, from the Catalectics of Pithæus, Lib. 2. with which I will treat my reader.

Ante bonam Venerem gelidæ per litora Baiæ :
Illa natæ lacus cum lampade jussit Anorem.
Dum natat, argentes cecidit scintilla per undas ;
Hinc vapor uffit aquas. quicumque natavit, amavit.

E L E G I A XII.

QUID mihi desidiæ non cessas fingere crimen,
 Quod faciat nobis conscia Roma moram?
 Tam multa illa meo divisa est millia lecto,
 Quantum Hypanis Veneto diffidet Eridano.
 Nec mihi consuetos amplexu nutrit amores 5
 Cynthia, nec nostrâ dulcis in aure sonat.
 Olim gratus eram: non illo tempore cuiquam
 Contigit, ut simili posset amare fide.

He tells some friend, perhaps Tullus or Gallus, who had accused him of being detained at Rome by Cynthia, that his mistress was very distant from him at present; meaning that she was at Baïæ; and he then reflects with tenderness upon his past union with her.

2. *faciat moram?*] This was a Latin law phrase, according to Vulpus; however Virgil, *Eclog.* 10. makes use of it:

*Nam neque Parnassi vobis juga, nam neque Pindi
 Ulla moram fecere.*

2. *conscia Roma*] That is; Rome who was conscious, and could witness whether he had any amours or no, during Cynthia's absence.

3. *multa millia*] The word *passuum* is to be understood: so Catullus, *Carm.* 9.

*Veranni, omnibus e meis amicis.
 Antislans mihi millibus trecentis.*

Invidiæ

E L E G Y XII.

WHY tax me still with criminal delay,
 Because at Rome, at conscious Rome, I stay?
 Far distant from these arms is Cynthia now;
 Far as from Hypanis, Venetian Po:
 To nurse my wonted flame, no more the fair 5
 Folds me, or whispers rapture in mine ear.

There was a time when the dear nymph I charm'd,
 No bosoms then such faithful passion warm'd;

4. *Hypanis*.] This was a river of Scythia near the Borysthenes, discharging itself into the Euxine sea; its waters run pure till they mix with those of the fountain Exampeus, when they become bitter and noxious. See Ovid, *Metam.* 15. Strabo, *Lib.* 7. and Solinus, *Cap.* 20. though the poet may refer to the Indian Hypanis; near which, says Aristotle, *Hist. Anim. Lib.* 5. certain little beasts generate, which live but a day.

4. *Veneto Eridano*.] This river is well known by the poets, under the name of the *Padus*, and *Po*: Virgil calls it the king of rivers; it is termed Venetian, because it empties itself into the Adriatic sea, near the borders of the Venetian territory.

6. *nostrâ dulcis in aure sonat*.] So Petronius, or some uncertain author, in *Catalect. Vet. Poet.*

*Agnovi: veræ venit mihi vocis imago;
 Blandior arguta tinnit in aure sonus.*

8. *simili fide*.] Vulpius runs into some very nice distinctions upon this passage; concerning whether the faith of Cynthia, or Propertius, is to be understood; and, differing from Passeratius, he affirms that Cynthia's faith is meant.

Invidiæ fuimus. an me deus obruit? an quæ
 Lecta Prometheis dividit herba jugis? 10
 Non sum ego qui fueram. mutat via longa puellas.
 Quantus in exiguo tempore fugit amor!
 Nunc primum longas solus cognoscere noctes
 Cogor, et ipse meis auribus esse gravis.
 Felix qui potuit præsentì flere puellæ. 15
 Non nihil aspersis gaudet Amor lacrymis.
 Aut si despectus potuit mutare calores,
 Sunt quoque translato gaudia servitio.

9. *an m. deus o. an quæ. &c.*] The poet, in this passage, seems to contrast celestial and human envy: "Was it (says he) the influence of some envious god, or of some mortal, that parted us?"

10. *Prometheis herba jugis?*] So the poet terms Caucasus, a mountain in Asia, from Prometheus, who was chained to it; the story is well known; it was noted for herbs of magical virtue: Turnebus intimates, that Propertius here meant the aconite, a poisonous herb, which was said to spring from the blood of Prometheus; and refers us to Seneca, in *M. d. a.*, v. 706. but hear the elegant lines of Valerius Flaccus upon the poisonous herb of Caucasus. *Lib. 7.*

*Cingitur inde sinus, et qua sibi fida magis vis
 Nulla, Prometheæ florem de sanguine fibræ
 Caucasum promit, nutritaque gramina tabo,
 Quæ sacer ille nives inter tristesque pruinas
 Durat alitque cruor; quum viscere vultur adesa
 Tollitur e scopulis, et rostro vorat aperto.
 Idem nec longi languescit finibus ævi
 Immortale virens: idem stat fulmina contra
 Sanguis, et in mediis florescunt ignibus herba.*

15. *longas noctes*] The above-cited author beautifully describes the restless nights of lovers, in the beginning of the seventh book of his *Argonautics*.

16. *gaudet Amor lacrymis.*] Thus beautifully Tasso, in his *Amyntas*, *Acto 1. Sc. 2.*

But soon to envy were we doom'd a prey,
 Some jealous god sure snatch'd our bliss away; 10
 Or the curs'd pow'r of noxious herbs, that grew
 On steep Promethean, broke a love so true:
 Chang'd is my fate, by distance chang'd the maid!
 And, ah, how sudden is affection fled!
 Now tedious nights I'm forc'd to waste alone, 15
 And my own ears I vex with ceaseless moan:
 Thrice happy he, who to some present fair
 Can weep; for Love enjoys the falling tear!

*Pasce l'agna l'herbette, il lupo l'agne;
 Mài il crudo Amor di lagrime si pasce,
 Nè se ne moftra mai satollo.*

But of all the poets who have treated this subject, none has succeeded so happily, as Joannes Pierius Valerianus, in an elegant inscription formerly placed in the garden of Isabella princess of Mantua: it is intitled,

CUPIDO FONTANUS.

*Aqua hæc, perenni quæ redundat flumine,
 Non est, ut ominare, venis eruta:
 Non fistulatum raptus humor pensilis:
 Non permeatus lymphæ subterraneos
 Emissa plumbo profilit foratili:
 Non spiritali pulsa folle excluditur:
 Sed ex amantum lacrimis, quas improbus
 Pascit Cupido, manat unda jugiter.*

17. *mutare calores,*] The Groningen, and Borrichian MSS. have *cobres*; but how they reconcile such reading, I am at a loss to conceive.

18. *translato gaudia servitio.*] Vulpus observes, that it is the idea of revenging a despised love, that makes the change of amorous servitude sweet.

Or

Mi neque amare aliam, neque ab hâc discedere fas est.

Cynthia prima fuit, Cynthia finis erit. 20

20. *Cynthia prima fuit, C. f. e.*] It is hardly possible to do justice in translation to this simply elegant line: in like manner Ovid, *Metam.* 14.

Tu primus et ultimus illi ardor eris.

Or, if neglected, can his flame remove ;
For change of bondage gives a gust to love—— 20
Pleas'd with one nymph, from her I'll not depart ;
Cynthia first charm'd, and last shall charm my heart !

E L E G I A XIII.

TU, quod sæpe soles, nostro latabere casu,
 Galle, quòd abrepto solus amore vacem.
 At non ipse tuas imitabor, perfide, voces.
 Fallere te numquam, Galle, puella velit.
 Dum tibi deceptis augetur fama puellis, 5
 Certus et in nullo quæris amore moram :
 Perditus in quâdam tardis pallefcere curis
 Incipis, et primo lapsus abire gradu.
 Hæc erit illarum contemti pœna doloris :
 Multarum miseras exiget una vices. 10

Hæc

He addresses his friend Gallus; who, from a roving libertine, had at last fixed to one mistress, and congratulates him upon it.

2. *abrepto amore*] Alluding to Cynthia's being at Baiæ, and perhaps possessed by some rival. See Eleg. 11.

6. *in nullo quæris amore moram :*] You do not seek or desire to remain long with any mistress; similar is the expression of Tibullus, *Eleg. 3. Lib. 1.*

*Ipse ego solator, quum jam mandata dedissem,
 Querebam tardas anxius usque moras.*

And Broukhufius observes here; that Gallus, and Catullus's Lesbia were of dispositions exactly similar; witness what the bard of Verona says: *Carm. 11.*

11. *Cum*

E L E G Y XIII.

STILL, as thou'rt wont, with mirth my woes
deride;

While I forlorn lament a mistress fled :

Yet, faithless youth, I'll not thy taunts return ;

No female falshood does my Gallus mourn :

While nymphs betray'd increase thy am'rous fame,

While fickle still thou rov'st from flame to flame ;

Yet for one fair at length thy cheeks grow pale,

And in the first attack thy efforts fail !

One shall avenge full many a flighted maid,

By one the wrongs of thousands be repaid ! 10

One shall each vagrant looser love constrain,

And no new conquest shalt thou strive to gain !

*Cum suis vivat valcatque moribis,
Quos simul complexa tenet trecentos,
Nullus amans vere, sed identidem omnium
Ilia rumpens.*

8. *p. l. obire gradu.*] This metaphor is taken from gladiators, or wrestlers ; who are said to give ground, *gradu obire*, when they are made to retreat by their conquering adversaries. The vulgar editions have *adire* ; it being so wrote in the Colbertine, Borrichian, and Groningen, MSS.

Hæc tibi vulgares istos compeſcet amores.

Nec nova quærendo ſemper amicus eris.

Hæc ego non rumore malo, non augure doctus;

Vidi ego. me, quæſo, teſte negare potes?

Vidi ego te toto vinctum languere collo, 15

Et flere injectis, Galle, diu manibus :

Et cupere optatis animam deponere labris,

Et quæ deinde meus celat, amice, pudor.

Non ego complexus potui diducere veſtros :

Tantus erat demens inter utroſque furor. 20

Non ſic Hæmonio Salmonida mixtus Enipeo

Tænarius facili preſſit amore deus.

11. *compeſcet amores.*] Livineius reads *componet*, from the Vatican MS. but *compeſcet* is certainly the moſt applicable word to give the ſenſe of this paſſage: Virgil has *compeſcere culpam*, Tibullus *compeſcere dolores*, Horace *compeſcere clamorem*, Ovid *compeſcere iram*, and Juvenal *compeſcere labellum*.

13. *non rumore m. non augure d.*] No envious report, no ſkill in divination, taught me this, ſays he; but I was an eye-witneſs to it; ſo Tibullus, *Eleg. 8. Lib. 1.*

*Nec mihi ſunt ſortes, nec conſcia fibra deorum,
Præcinit eventus nec mihi cantus avis.*

17. *labris.*] Many editions have *verbis*, making a far leſs elegant ſenſe; Scaliger, and Douza affirm, thzt the true reading is *membris*; but what has *pudor* to do in the ſubſequent line, if we admit a reading that borders ſo much upon obſcenity? Broukhufius refers us to the 13th Kiſs of Joannes Secundus, as the beſt comment on this paſſage.

Nec

Untaught by fame, unskill'd in prophecy,
 I've seen——and canst thou what I saw deny?
 Lock'd to her neck, I've seen thee panting laid; 15
 I've seen thy tears; thine arms thrown round the maid;
 On her dear lips I've seen thee wish to die;
 Nay wish those things, which shame must needs
 pass by.

Not e'en my presence could your raptures stay,
 Such raging passions bore your souls away: 20
 Less fond the god whom Tænarus adores,
 When with Enipeus, thro' Hæmonian shores,
 He mixt his waves; and to his fraudulent breast
 The beauteous daughter of Salmoneus prest:

21, 22. *H. Salmonida m. E. T*] Tyro; daughter of Salmoneus, whose insolence punished by Jupiter is mentioned in Virgil, *Æn.* 6. fell in love according to the poets with the river Enipeus, which is termed Hæmonian, or Thessalian, to distinguish it from the Enipeus of Achaia, mentioned by Strabo, *Lib.* 8. the Thessalian Enipeus joins the Apidanus according to Ovid, *Metam.* 6. and Lucan *Lib.* 2. when it becomes very rapid. Neptune, who is here styled *Tænarius*, from Tænarius, a promontory in Laconia, where he had a temple, assumed, in order to enjoy Tyro, the form of the river Enipeus; and begot upon her Pelias and Neleus. See the story in Apollodorus, *Lib.* 1. Diodorus Siculus, *Lib.* 5. and in Ovid, *Metam.* 6. Vulpius here warns us, to beware of the error of the learned Muretus, who thinks that Propertius had forgot himself, when he wrote this passage; for that the Enipeus for which Tyro sigh'd was in Peloponnesus; and that it was for the Enipeus and not the Enipeus which ran in Thessaly; this distinction is noticed by Eustathius, from Strabo: however it is certain that other authors do attribute to the Peloponnesian Enipeus, what our poet does to the Thessalian. See Homer, *Odyss.* 11. upon this subject.

Nec sic cœlestem flagrans amor Herculis Heben
 Sensit ab Oetæis gaudia prima jugis.
 Una dies omnes potuit præcurrere amantes : 25
 Nam tibi non tepidas subdidit illa faces.
 Nec tibi præteritos passâ est succedere fastus :
 Nec finet abduci : te tuus ardor aget.
 Nec mirum, quum sit Jove digna, et proxima Ledaë,
 Et Ledaë partu, gratior una tribus, 30
 Illa sit Inachiis et blandior heroinis,
 Illa suis verbis cogat amare Jovem.
 Tu verò, quoniam semel es periturus amore,
 Urere. non alio limine dignus eras.

24. *ab Oetæis jugis.*] So Scaliger justly corrected the corrupted reading *in Oeteis*; for Hercules wedded Hebe in heaven, according to the testimony of a variety of poets, having left Oeta, the Thessalian mountain, where he was buried. See Homer, *Odys.* 11. also Seneca's *Hercules Oetæus*; and hear Catullus in support of this opinion, *Carm.* 65.

*Pluribus ut cœli terretur janua divis,
 Hebe nec longa virginitate foret.*

25. *Una dies omnes, &c.*] That day, in which you began to love, saw you surpass in passion all those lovers, that fable or history make mention of.

28. *abduci:*] That is, to be led away by the charms of another mistress.

28. *aget.*] So Tibullus, *Eleg.* 5. *Lib.* 1.

*Namque agor, ut per plana citus sola verberare turbo
 Quem celer adjueta versat ab arte puer.*

Quæ

Less fond Alcides, when from Oeta's height 25
 He rose to regions of eternal light,
 And first enfolded in his longing arms
 Celestial Hebe's ever-blooming charms.
 One day!——and thine exceeds all former fires;
 No lukewarm flame thy beauteous maid inspires; 30
 She wills; past pride no longer can avail,
 No wand'rer thou; her pow'r thy breast shall feel!
 Nor is it strange that such should be thy love;
 When thy bright fair might grace the arms of Jove:
 As Leda's self, or Leda's daughter fair; 35
 She with the beauteous three might well compare;
 Not Argive heroines with her charms can vie,
 Her speech might win the ruler of the sky.
 Since doom'd to passion, let thy flame burn on;
 Of her thou'rt worthy, and of her alone: 40

30. *gratior una tribus,*] Leda, whom Jupiter debauched under the shape of a swan, and her two daughters Helena and Clytemnestra, so remarkable for their beauty, particularly the former, are here meant; the births of these two daughters are differently related. See Hyginus, *Fab.* 77. and Ovid, *Metam.* 6.

31. *Inachiis heroinis,*] Inachus, King of the Argives, and son of Oceanus and Tethys, according to Apollodorus, *Lib.* 2. had a daughter named Io, and a granddaughter named Niobe; both of whom had a beautiful progeny: by Inachiz then are to be understood Argives, and Greeks. PASSERATIUS.

34. *Urere.*] Though no less than eight MSS. have *urere*, as Broukhufius informs us; yet he prefers *urere*, which certainly makes a more elegant sense, and is generally adopted.

Quæ tibi sit felix, quoniam novus incidit error: 35

Et quocumque voles, una sit ista tibi.

34. *limine*] Some editions have *lamine*, and others *nomine*; but *limen* is often put for the person to whom the house, door, or threshold belongs.

New is thy love, so prosp'rous may it be!
And let this nymph be ev'ry nymph to thee.

36. *quocumque*] Such is the judicious alteration of Douza
from *quodcumque*; and Broukhusius rightly terms it, *arguta*
lectio.

E L E G I A XIV.

TU licet abjectus Tiberinâ molliter undâ
 Lesbia Mentoreo vina bibas opere :
 Et modò tam celeres mireris currere lintres,
 Et modò tam tardas funibus ire rates :

Et.

He addresses his friend Tullus; with whose riches he sets in competition the pleasure resulting from his love. This elegy, says Vulpus, is most sweet, florid, sprightly, and polished; it breathes the utmost freedom, and its numbers are simple, soft, round, well-turned; in a word, they are Propertian: and we may say of our bard, what Cowley said of Anacreon, in the character of Love:

All thy verse is softer far,
 Than the downy feathers are
 Of my wings, or of my arrows,
 Of my mother's doves, or sparrows;
 Graceful, cleanly, smooth, and round;
 All with Venus' girdle bound.

Broekhusius informs us, that Joannes Secundus has beautifully imitated this elegy, together with *Eleg. 3. Lib. 3.* of Tibullus, in the second elegy of his first book.

1. *Tiberinâ undâ*] From this passage, as well as from many others, it appears, that Tullus was no mean personage; since, like other Romans of condition, he had his villa on the banks of the Tiber.

2. *Mentoreo opere*:] So high-wrought drinking-cups are called, by way of excellence. Mentor was a famous sculptor or embosser; of whose workmanship, Pliny informs us, *Lib. 33. Cap. 11.*

E L E G Y XIV.

GO then, on Tiber's velvet banks recline;
 And in Mentorean cups quaff Lesbian wine:
 Go view thy rapid wherries cleave the tide,
 Or drawn by cords thy barges slowly glide;

View

Cup. 11. that the orator Lucius Crassus bought two goblets, at an hundred HSS. Martial frequently speaks of Mentorean cups; and Cicero, as well as many others, mentions them. We may here remark, that the ancients made their more costly drinking-cups of gold, gems, and a composition called *murrha*, about which antiquaries are so much divided; some contend it was the same with the onyx; but Montfaucon, who gives various specimens of the ancient drinking-vases, is convinced from what Arrian says, that it was a separate matter: the murrhinian cups were most esteemed of all others, as well for their gold and purple shades, as for their natural perfume; they were first brought into Rome by Pompey, when he returned in triumph from the East.

2. *Lesbia vina*] This wine is noted by Horace, as a light wine fit for the summer, and not intoxicating; Athenæus terms it *ολιγον*; it is the same with what Virgil, *Geo.* 2. and our poet, *Eleg.* 9. *Lib.* 4. call *Methymneum*, from Methymna, a city of Lesbos. See what Aristotle says of Lesbian wine, according to Aulus Gellius, *Lib.* 12. *Cap.* 5.

4. *funibus ira rates*:] The ancients, like us, not only navigated vessels along rivers with sails and oars, but also drew them along with cords fastened to men and beasts: thus Ausonius, in *Mosella*,

Et nemus omne fatas intendat vertice silvas, 5
 Urgetur quantis Caucasus arboribus :
 Non tamen ista meo valeant contendere. amor.
 Nescit Amor magnis cedere divitiis.
 Nam sive optatam mecum trahit illa quietem,
 Seu facili totum ducit amore diem: 10
 Tum mihi Pactoli veniunt sub tecta liquores,
 Et legitur rubris gemma sub æquoribus.
 Tum mihi cessuros spondent mea gaudia reges:
 Quæ maneant, dum me fata perire volent.
 Nam quis divitiis adverso gaudet amore? 15
 Nulla mihi tristi præmia sint Venere.

*Tu duplices sorte vias; et quum amne secunda
 Laberis, ut celeres feriant vada concita remi :
 Et quum per ripas nusquam cessante remulco
 Intendunt collo malorum vincula nautæ.*

5. *fatas silvas,*] Livineius injudiciously writes *sacras silvas*; but Passeratius justly interprets these words, *trees planted in certain ranks or orders*; for *silva* is often put, as he clearly proves, for a single tree: in such ranks, Virgil, *Geor.* 2. recommends the planting of vines, as well for utility as ornament. The Romans went to an immense expence in the culture of their woods, or parks belonging to their villas. See an excellent note, and applicable story upon this subject, in Grainger's Tibullus, *Elg.* 3. *Lib.* 3.

8. *Nescit Amor, &c.*] So our poet, *Elg.* 5.

Nescit Amor prisca cedere imaginibus.

9. *trahit quietem,*] Passeratius interprets this passage by; *contrasting, shortening the night*; for the night to a very fond lover, when with his mistress, never seems long enough; but I think, that *trahere* here simply means *ducere*, as Virgil uses it, *Æneid.* 4.

Nate dea, potes hoc sub casu ducere somnos?

Illa

View thy tall trees their cultur'd ranges spread, 5
 Like woods that burden'd Caucasus o'er shade :
 Yet what are these compar'd with my fond joys ?
 Love will not yield to all that wealth supplies !
 Methinks if e'er with me she spends the night,
 Or kindly wastes the day in dear delight ; 10
 Beneath my roof Pactolus rolls its stores,
 And gems I cull on Erythræan shores :
 Then beyond kings my joys proclaim me blest ;
 May these remain, while life shall warm this breast !
 If cross'd in passion, who will riches heed ? 15
 When Venus smiles not, then we're poor indeed !

12. *l. rubris gemma f. æquoribus.*] The Erythræan sea, so named by the Greeks from its king Erythra, is called by the Latins *mare rubrum*; perhaps, says Pliny, *Lib. 3. Cap. 23.* from its waters being tinged red, by the reverberation of the solar rays; perhaps from the colour of its sands, or soil; or from the natural redness of its waters. And in his *Proem. to Lib. 12.* he informs us, that on its banks were found in great quantities pearls and curious shells, particularly the murex, from which a purple dye was extracted.

14. *dum me fata perire volent.*] Broukhufius cannot persuade himself, that Propertius wrote thus; for, says he, it is *dura atque inauspicata locutio*; from which, he adds, that the Romans religiously abstained; and he would fain substitute in its room *venire*, or *manere*: but let those subscribe to this refinement who chuse it.

16. *tristi*] This word here means, unkind, unpropitious; as in Tibullus, *El. 6. L. 1.*

*Semper, ut inducar, blandos offers mibi vultus:
 Post tamen es misero tristis et asper, Amor.*

16. *præmia*] This word is usurped for pecuniary riches, by Nævius, after Priscianus.

Illa potest magnas heroum infringere vires :

Illa etiam duris mentibus esse dolor.

Illa neque Arabium metuit transcendere limen,

Nec timet ostrino, Tulle, subire toro ; 29

Et miserum toto juvenem versare cubili.

Quid relevant variis serica textilibus ?

Quæ mihi dum placata aderit, non ulla verebor

Regna, nec Alcinoi munera despiciere.

ELEGIA

19. *Arabium transcendere limen,*] Some editors write less elegantly *conscendere*. By Arabian thresholds, or doors, are understood such valuable ones as are made of onyx, or alabaster, which is found in Arabia. See Diodorus Siculus, *Lib. 2.* upon Arabian marble; and Pliny, *Lib. 36. Cap. 7.* The wealthy Romans incrusted their whole houses with marble; and we are informed by Pliny, that Mamurra Formianus, a Roman knight, whom Catellus lashes with such determined virulence, was the first in Rome who so decorated his house.

22. *variis serica textilibus ?*] Woven coverlids for beds, as well as all other woven manufactures, *Babylonica stragula et persifromata*, were first invented by the Egyptians, as Pliny tells us, *Lib. 7. C. p. 56.* those of silk were particularly costly; for silk was but little known among the Romans: Theophrastus, the Byzantine historian, tells us, that a certain Persian first brought silk.

Eleg. 14. ELEGIES OF PROPERTIUS.

She lays the hero's boasted vigour low,
'Tis Venus melts the hardest heart to woe;
She on Arabian thresholds dares to tread,
Th' empurpled couch, o Tullus! dares invade; 20
She on his bed can stretch the fighting swain,
Then o'er it spreads the pictur'd silk in vain.——
Propitious prove, thou charmer of the skies!
And thrones, I'll scorn, Alcinous' wealth despise!

silk-worms from the nation of the Seres, the present Chinese, to Constantinople; under the emperor Justinian; and taught the Romans how silk was produced. Salmasius, in *Vopisc.* observes, that the ancients had, like us, silk stuffs, woven with thread one way, and silk another; which they called *subserici*, and *tramoferici*; but such as were entirely of silk they called *holoserici*, and esteemed at a high value. Spartianus informs us, that the magnificent emperor Heliogabalus was the first who wore a garment wholly of silk; and Vopiscus remarks, that, in the time of Augustus, a pound of silk was worth a pound of gold.

24. *Alcinoi munera*] The riches of Alcinous, king of the Phæaciens; and the vast gifts he lavished upon Ulysses, at his departure from Corcyra, are amply described by Homer, *Odys.* 7. 4. 13.

E L E G I A XV.

SÆPE ego multa tuæ levitatis dura timebam,
 Hâc tamen exceptâ, Cynthia, perfidiâ.
 Adspice, me quanto rapiat Fortuna periclo:
 Tu tamen in nostro lenta timore venis.
 Et potes hesternos manibus componere crines,
 Et longâ faciem quærere desidiâ.
 Nec minùs Eois pectus radiare lapillis,
 Ut formosa novo quæ parat ire viro.
 At non sic Ithaci digressu mota Calypso
 Desertis olim fleverat æquoribus.

10

Multos

He upbraids Cynthia with her disregard of his misfortunes, and her ill-timed attention to dress; nevertheless vowing eternal love for her.

1. *dura*] Various editions have *damna*, *juva*, *signa*.

2. *perfidiâ*.] We are not acquainted with the particular circumstance, about which the poet taxes his mistress with perfidy; nor what was his dangerous situation.

5. *hesternos crines*.] Many editions have *externos*, to which reading Beroaldus and Volscus assent; Lipsius however writes *hesternos*, and he is supported by some few MSS. *hesterni crines* mean dishevelled hair, that is, hair that was braided or dressed yesterday, and requires new braiding to-day: thus Ovid, *Art. Amat. Lib. 3*.

Et

E L E G Y X V.

OFT has thy frailty, Cynthia, mov'd my fear;
 But this deceit I little thought to bear:
 Ah, see what dangers Fortune round me throws!
 Yet art thou slow to heed my dreaded woes:
 Thy wanton fingers still new-braid thy hair, 5
 Adjust thy person with protracted care;
 Still Eastern gems irradiate all thy breast;
 So shines some nymph for her new bridegroom drest.
 Not thus Calypso, on the desert shore,
 Did once her flying Ithacus deplore; 10

*Et neglecta decet multas coma. sæpe jacere
 Hesternam credas: illa repexa modo est.*

6. *faciem querere*] Macrobius, *Saturnal. Lib. 3. Cap. 13.* has the same expression: *Fuit enim vestitu ad munditiem curioso, et us bene amictus irret, faciem in speculo quærebat.* And by the way we must remark, that *facies* here means, not merely the face, but the whole figure. *VULPIUS.*

8. *Ut formosa, &c.*] So Tibullus, *Eleg. 4. Lib. 3.*

Ut juveni primum virgo deducta marito.

9. *Ithaci digressu mota Calypso*] Every one knows how Ulysses, king of Ithacus, was detained by Calypso in the island of Ogygia; till Mercury was sent to him to command his departure. See Homer, *Odyss. Lib. 5. et 7.*

With

Multos illa dies incomtis mœsta capillis

Sederat, injusto multa locuta falo.

Et, quamvis numquam posthac visura, dolebat,

Illa tamen longæ conscia lætitiæ.

Alphesibœa suos ulta est pro conjuge fratres, 15

Sanguinis et cari vincula rupit Amor.

Nec sic Æsoniden rapientibus anxia ventis

Hypsipyle vacuo constitit in thalamo.

Hypsipyle nullos post illos sensit amores,

Ut semel Hæmonio tabuit hospitio. 20

Conjugis Evadne seros elata per ignes

Occidit Argivæ fama pudicitiae.

Quarum

12. *injusto falo.*] Calypso calls the sea unjust, for carrying away of Ulysses.

15. *Alphesibœa f. ulta est p. c. fratres.*] Alcæon, to revenge the death of his father Amphiaraus, killed his mother Eriphyle; for which he was pursued by the Furies, and fled to the house of Phegeus at Psophis in Arcadia; he there married Alphesibœa, daughter of Phegeus, and gave her his mother's necklace: Alcæon, growing tired of his wife, married Callirrhoe, daughter of Achelous; she asked him for his mother's necklace, and to humour her, he went to demand it of Alphesibœa, whose brothers Temenus and Axion, according to Pausanias, in *Arcad.* slew him for dishonouring their sister; and Alphesibœa afterwards slew them, as the murderers of her husband. See the story in Apollodorus, *Lib. 3.* also in Hyginus, *Fab. 242.* who relates that Alcæon was slain by Phegeus himself. Ovid, *Metam. 9.* and in his *Remed. Amor.* lightly touches upon it.

18. *Hypsipyle*] When all the Lemnian women agreed to kill every male relation that belonged to them, this heroine was the only one who refused to slay her royal father Thoas king of Lemnos; and when queen of that island, she married Jason who was her guest; but he left her, to go upon the famous expedition

With scatter'd locks she sate for many a day
 All mournful, and reproach'd the faithless sea;
 Tho' he was doom'd no more to charm her sight,
 She sooth'd her grief with thoughts of past delight.
 Alpheſibœa, with her brother's breath, 15
 Fondly aveng'd her much-lov'd husband's death;
 And love, uxorious love! in her withstood
 Those ties by most held dear, the ties of blood!
 Not thus when Jason far, far distant sail'd,
 Her widow'd bed Hypsipyle bewail'd; 20
 She let no second fires inflame her breast,
 But languish'd still for her Hæmonian guest.
 Evadne, first mid virtuous Argives plac'd,
 Breath'd on her husband's parting pyre her last:

pedition to Colchis; and being dethroned by her own subjects, she became at last the slave of Lycus, or Lycurgus, king of Thebes. See her beautiful epistle to Jason, in Ovid. Also Valerius Flaccus, *Lib. 2.* and most of the Argonautic poets.

21. *Evadne*] She was the daughter of Mars, by Thebe the wife of Alopus; and she married Capaneus, who was struck with thunder in scaling the walls of Thebes: such was Evadne's love for her husband, that she threw herself upon his funeral pile. See Servius, in *Virgil. Æneid. 6.* Statius at the end of his *Thebaid*, and others. She was called Evadne from her large dower, *ἑὴν* implying nuptial gifts. MURETUS.

21. *ſeros i.*] The vulgar editions have very inelegantly *miſeros*; and Broukhofius tells us, that he had intended to have wrote *miſſos*.

21. *clata*] This is a funeral expression, rather metaphorically introduced here; for, as Vulpus wisely remarks, it cannot strictly be applied to persons who throw themselves on the funeral pile: dead bodies, when carried forth to be laid upon the pile, were said to be *clati*.

Yet

Quarum nulla tuos potuit convertere mores,

Tu quoque uti fieres nobilis historia.

Define jam revocare tuis perjuria verbis,

25

Cynthia, et oblitos parce monere deos.

Audax ah nimium, nostro dolitura periclo,

Si quid fortè tibi durius inciderit.

Muta priùs vasto labantur flumina ponto,

Annus et inverfas duxerit antè vices :

30

Quàm tua sub nostro mutetur pectore cura,

Sis quodcumque voles, non aliena tamen.

Quamve mihi viles isti videantur ocelli,

Per quos sæpe mihi credita perfidia est.

Hos tu jurabas, si quid mentita fuisses,

35

Ut tibi suppositis exeiderent manibus.

28. *inciderit.*] Many contend that the word should be *acciderit*, which was a word of bad omen; and used only in speaking of misfortunes; Vulpus produces a multitude of instances to prove this; but Broukhésius from authority says, that *inciderit* is equally an ill-fated word; he also refers us to Aristænetus, *Epist.* 9. *Lib.* 2. upon the subject of this distich. Those, who are curious concerning Roman superstition in ominous words, may consult. P. Manutius, *Epist.* 2. *Lib.* 1.

29. *Muta p. v. l. flumina p.*] Such is the much-esteemed emendation of Muretus; from *Multa flumina*, which is, in the commentators language; *frigida lectio*. Passeratius tells us, that in one old MS. he found *Nulla*, which reading is highly to be approved, and may be preferable to *Muta*; for rivers falling into the ocean with a noise is perhaps not so generally characteristic; however, as all good editions have *Muta*; I have preserved it, and translated accordingly.

32. *Sis quodcumque voles.*] Whether thy life be a chaste, or a dissolute one; Still I love thee, and would have thee mine.

VULPIUS.

Yet such examples can't thy mind engage, 25
 Like these, to grace the bright historic page:
 Cynthia, no more repeat thy perjuries;
 Nor rouse the slumb'ring vengeance of the skies!
 Too daring wretch! some sad reverse of fate
 Shall haply teach thee to lament my state. 30

Rather may floods glide noiseless to the main,
 Or thro' the year inverted seasons reign;
 Than in my breast this passion should decline,
 Or thou, whate'er thou art, should'st not be mine;
 Than I should gaze with hatred on those eyes, 35
 Which oft have smil'd such pleasing perfidies!
 By these thou'st sworn, that if thy faith betray'd
 One vow, those hands should tear them from thy
 head!

33. *viles ocelli,*] The ancients regarded nothing so dear as the eyes; it was a common mode of expression to call any thing dear as their eyes; thus Catullus, *Carm.* 81.

*Quinti, si tibi vis oculos debere Catullum:
 Aut aliud si quid carius est oculis.*

And in like manner that exquisite poet, Mr. Gray, in his *Bard*,
 Dear, as the light that visits these sad eyes,
 Dear, as the ruddy drops that warm my heart.

36. *suppositis exciderant manibus.*] The Latin idiom could not be strictly rendered; the eyes dropping out of the head, as a punishment due to perfidy, is not an uncommon image; Plautus has an expression something similar, *Casim. Act. 2. Sc. 6.*

Ut tu oculos emungere per nasum tuos.

And

Et contra magnūm potes hos attollere Solem?

Nec tremis admissæ conscia nequitix?

Quis te cogebat multos pallere colores,

Et fletum invitis ducere luminibus?

4

Queis ego nunc pereo, similes moniturus amantes.

O nullis tutum credere blanditiis.

37. *Et contra magnum, &c.*] The following passage, from Lucretius, may serve as the best comment on this line, *Lib. 1.*

*Primum Gravius homo mortales tollere contra
Est oculos ausus, primusque obfistere contra.*

The Sun was supposed to be the general observer of human actions; thus Agamemnon, in Homer, *Iliad. 1.*

Ἥλιος δ' ὃς πάντ' ἑρεῖα; ἔ πάντ' ἐπακρίει.

And canst thou lift them to yon glorious Sun,
Nor conscious dread those wrongs which thou hast
done ?

40

Who forc'd thy cheeks to wear this varying hue,
Or bade unwilling tears thine eyes bedew ?

O, witless youths ! like me who sadly sigh,
Trust not those blandishments by which I die:

39. *multos palleve colores,*] This is a happy and forcible expression ; for those who grow pale shew a variety of hues upon their countenances : see how differently the classic authors describe paleness ; Horace, *Epod.* 7. has *Albus ora pallor inficit* : again, in *Od.* 10. *Lib.* 3. *Tinctus violâ pallor amantium* : and, in *Epod.* 10. *pall r luteus* : which reminds me of Catullus's expression, in *Carm.* 63. *Magis pallore ex albit auri* : and again, in *Carm.* 80. *Inauratâ pallidior statuâ*. Ovid, *Metam.* 4. has these lines :

*Membra sunt hæc siffi solo : partemque coloris
Luridus exsanguis pallor convocat in herbas.*

E L E G I A XVI.

Q UÆ fueram magnis olim patefacta triumphis
 Janua Tarpejæ nota Pudicitiae,
 Cujus inaurati celebrârunt limina currus
 Captorum lacrymis humida supplicibus :

Nunc

The door of a certain harlot complains of having fallen from its pristine dignity to its present state of dishonour.

This satire is highly, and deservedly praised by Broukhufius ; but the object of it is entirely unknown at present ; and perhaps was to many, even in the time it was wrote, as Vulpus justly observes : however, she is supposed to be no mean personage. Catullus has a poem, wherein a door speaks ; Tibullus, *Eleg. 2. Lib. 1.* addresses a door ; and so does Phædromus, in the *Circulo* of Plautus.

1, 2. *patefacta triumphis Janua*] Beroaldus was deceived, in supposing that a triumphant gate-way is here intended ; *janua*, as Servius, in *Æneid. 1.* informs us, is strictly the door of a house ; these are his words : *Janua est primus domûs ingressus ; sic dicta, quia Jano consecratum est omne principium.* The meaning then is ; that the house this door led to was once noted for the triumphs of its warlike master, whoever he was ; it being customary to hang in the vestibulum of the house the trophies of war, and the spoils taken by the conqueror, in his return from the capitol, after the triumphal procession. See what Cicero says of Pompey's triumph, in *Phillip. 2.*

2. *Tarpejæ*

E L E G Y XVI.

O PEN to splendid triumphs once was I,
 No stranger to Tarpeian Chastity;
 My threshold, bath'd with captives' suppliant tears,
 Has gain'd renown from gold-emblazon'd cars;
 But

2. *Tarpeia nota Pudicitiae,*] Nor must we regard what Be-roaldus says, concerning an allusion to the chaste vestal Tarpeia; Silvius, the Delphin editor, and the old French translator Marolles, have adopted his error. Chastity, *Pudicitia*, was worshiped as a goddess among the Romans; and as such we must understand the word here; the epithet *Tarpeia* is given to the goddess, to imply Patrician Chastity, or such as was observed by the Roman nobles; metaphorically meaning, that the family who once inhabited the house was noble, and virtuous: Tarpeian means, noble, graced with triumph; every one knows, that the triumphal processions went in pomp to the Capitol or Tarpeian rock.

3. *inaurati celebrarunt limina currus*] The gate says; that it was dignified by the gilded chariots which belonged to its master; and which have visited it, as he returned from his triumph.

4. *Captorum lacrymis h. f.*] It was customary, after captives had graced the victor's triumph, to have them put to death in a dungeon; it is probable then, says Vulpus, that when they reached in procession the victor's house, they implored mercy with tears. Albinovanus, *Consolat. ad Liviam*, has some lines, which set this in a very clear light.

Nunc ego nocturnis potorum faucia rixis 5
 Pulsata indignis sæpe queror manibus.
 Et mihi non defunt turpes pendere corollæ
 Semper, et exclusi signa jacere faces.
 Nec possum infamis dominæ defendere noctes
 Nobilis obscœnis tradita carminibus. 10
 Nec tamen illa suæ revocatur parcere famæ,
 Turpior et sæcli vivere luxuriâ.
 Hæc inter gravibus cogor deslere querelis
 Supplicis ah longas tristior excubias.

Illa

*At tibi jus veniæ superest, Germania, nullum.
 Postmodo tu pœnas, barbære, morte dabû.
 Adspiciam regum liventia colla catenis;
 Duraque per scævas vincula nexa manus:
 Et tandem trepidos vultus: inque illa ferocum
 Involitis lacrimas decidere ora genis.
 Spiritus ille minax, et Drusi morte superbus,
 Carnifici in mæsto carcere dandus erit.
 Consistam, lætisque oculis, lentisque videtis
 Strata per obscœnas corpora nuda vias.*

7. *turpes p. corollæ*] The door calls the wreaths *turpes*, because they proclaim the amours of its mistress: the lovers of antiquity were used to hang garlands of flowers upon the doors of their fair-ones. See Tibullus, *Eleg. 2. Lib. 1.* and Lucretius, *Lib. 4.* upon this subject; as well as a variety of other poets.

8. *exclusi signa j. faces.*] The lover not being able to get admittance, put his torch out, and slept at the door till morning, when he left it behind him; which betrayed to passengers, that at this house gallants did call late at night: and upon the doors of such houses, it was not uncommon to scribble indecent poetry, and sometimes invectives against the fair inhabitant;

But vext with drunkards' midnight broils, and beat 5
 By impious hands, I now lament my fate;
 With unchaste wreaths I'm hung; and oft is seen
 Some torch extinct that speaks th' excluded swain:
 My mistress's lewd nights I can't deny;
 So known, so drest with bawdy rhymes am I! 10
 Nor will she learn a virtuous name to prize,
 Or shun, less vile, this age of luxuries:
 While, from a suppliant's plaint more piteous grown,
 His long long vigils I with tears bemoan;

bitant; as the subsequent distich of our poet shews. Persius,
 Sat. 5. speaks of the extinct torch in the same manner.

*Dum Chrysidis udes
 Eborius ante fores extincta cum face canto.*

11. *revocatur, &c.*] This word, Vulpus justly remarks, implies both acceding to a thing, and receding from it. *Ille etenim femina*, says he, *non revocabatur ad parcendum fame suæ, neque vivendo flagitiosè*. Some, putting a comma at *turpior*, interpret thus; "it is impossible to prevail upon one more abandoned than this woman (*turpior illa*) to have some regard for a good name."

13, 14. *Hæc inter, &c. Supplicis, &c.*] I have adopted these lines, as altered by Broukhusius; in preference to the less elegant reading of Scaliger, which runs thus:

*Hæc inter gravius egor deslere querelis
 Supplicis a longis tristiter exhibitis.*

Broukhusius supports his correction, which certainly breathes purer latinity than Scaliger's text, upon these grounds. *Hæc*, says he, Passeratius found in one old edition; eight MSS. have *gravius querelis*: Gebhardus, from MS. authority, reads *ab* for *a*: and it needs no great licence to put *longas exhibitis*, for *longis exhibitis*. We may remark with Vulpus, that *Hæc inter* is here equivalent to *interea*.

Ille meos numquam patitur requiescere postes, 15
 Argutâ referens carmina blanditiâ :
 Janua vel dominâ penitus crudelior ipsâ,
 Quid mihi tam duris clausa taces foribus ?
 Cur numquam referata meos admittis amores,
 Nescia furtivas reddere mota preces ? 20
 Nullâne finis erit nostro concessa dolori ?
 Tristis et in tepido limine somnus erit ?
 Me mediæ noctes, me sidera prona jacentem,
 Frigidâque Eoo me dolet aura gelu.
 Tu sola humanos numquam miserata labores 25
 Respondes tacitis mutua cardinibus.
 O utinam trajecta cavâ mea vocola rimâ,
 Percussas dominæ vertat in auriculas.
 Sit licet et saxo patientior illa Sicano,
 Sit licet et ferro durior et chalybe : 30

17. *Janua vel, &c.*] Here begins the nocturnal complaint of the excluded lover, which is unequalled in beauty by any thing of the kind in antiquity: such serenading songs address to doors, the Greeks called *παραιλαυσίδυρα*, according to Plutarch, in *Erotico*. Dacier insisted, that the 10th Ode of Horace's 3d Book was the only perfect example of the *carmen paraclausithyrum*, that remained to us; but he surely forgot this elegy of Propertius, as well as Ovid's, *Eleg. 6. Lib. 1.* not to mention Tibullus, and Plautus, see the first note to this elegy; and likewise Theocritus, *Idyl. 3.*

22. *in tepido limine f. c.*] That is; "shall I still pass comfortless nights upon your threshold, which is made warm by my continually sleeping there?" The place we lie upon to sleep, is generally kept warm by our bodies.

Non

My wakeful frame is ever doom'd to hear 15
The silver flatt'ry of his tuneful pray'r.

“ O door, more cruel than thy mistress, why
“ Do thy mute valves, unkind, access deny?
“ Wilt thou ne'er open to my am'rous woe;
“ Or, kindly mov'd, report each secret vow? 20
“ Shall nought at length my ceaseless sorrows charm?
“ Shall my rude slumbers still thy threshold warm?
“ E'en waining stars, e'en midnight's hallow'd reign,
“ And the chill breath of morn regard my pain;
“ Thou, only thou! untouch'd by human grief, 25
“ On silent hinges hung deniest relief:
“ O, much I wish, some pervious cleft could bear
“ My murmur'd accents to her wond'ring ear!
“ As Ætna's rocks unfeeling were the fair,
“ Let her with iron, or with steel compare; 30

23. *fidera prona*] Though many editions have *plena*, yet *prona* is certainly a preferable reading; the following beautiful line from Homer, *Odyss.* 12. will be the best comment upon the word *prona*:

Ἦμος δὲ τείχεα νυκτὸς ἔην, μετὰ δ' ἄρου βροχίην.

24. *Frigidaque Eos m. d. aura gelu.*] The cool air before sunrise is beautifully described by Ausonius, in his *Idyllium* on the Rose:

*Pex erat, et blando mordentia frigora sensu
Spirabat croceo mane reventa dies.
Strictior Eos præcesserat aura jugales.*

Non tamen illa fues poterit compefcere ocellos,

Surget et invitis fpiritus in lacrynis.

Nunc jacet alterius felici nixa lacerto.

At mea nocturno verba cadunt Zephyro.

Sed tu fola mei tu maxima cauffa doloris 33

Viâta meis numquam, Januâ, muneribus.

Te non ulla meâ læfit petulantia linguâ,

Quâ folet iratus dicere trita loco :

Ut me tam longâ raucum patiâre querelâ

Sollicitas trivio pervigilare moras. 40

At tibi fape novo deduxi carmina verfu,

Ofculâque impreffis nixa dedi gradibus.

Ante tuos quoties verti me, perfida, poffes,

Debitâque occultis vota tuli manibus ?

Hæc ille, et fi quâ miferi noviffis amantes, 45

Et matutinis obftrepit alitibus.

Sic ego nunc dominæ vitiis, et fempër amantis

Fletibus, æternâ differor invidiâ.

ELEGIA

36. *meis muneribus.*] O gate ! not to be prevailed upon by thofe garlands with which I have adorned you, by the libations of wines and unguents I have lavifhed upon you, nor by my tears and fupplications.

42. *gradibus.*] Pafferatius reads *genibus*, making a very far-fetched interpretation. Vulpius obferves, that the houfes of the wealthy were afcended by flights of fteps, as well as the temples of denies, and other public buildings; thus Ovid, *Epift. Cyd pp.*

In templum redeo, gradibus fublime, Diaræ.

43. *Ante tuos q. verti me, p. poffes,*] I rather think the poet means fimply to fay, that he turned himfelf often towards the
doe

" Yet sure soft pity would bedew her eyes,
 " And midst her tears she'd heave unbidden sighs ;
 " While some lov'd youth now folds her with delight,
 " Pour'd is my moan on the vain blast of night :
 " O door ! thou sole chief cause of all my woe, 35
 " Not brib'd by all the off'rings I bestow,
 " Thee with rude phrase my tongue did ne'er ill-
 treat,
 " Such phrase as youths, when vex'd, to doors repeat ;
 " That I, grown hoarse with frequent wail, should
 meet
 " Such long neglect, and nightly range the street !
 " Oft in choice verse for thee I fram'd the song,
 " And to thy steps my warmest kisses clung ;
 " Turn'd to thy frame, vile thing ! how oft I've stood,
 " And paid with secret hand each vow I ow'd."

These, and such complaints as suit a swain forlorn, 45
 He'll urge ; and stun the clam'rous birds of morn :
 Thus the still-weeping youth, and lustful dame,
 Brand with eternal infamy my fame.

door to do it homage ; but Vulpus would infer, that he means
 a certain circumvolution of the body, which was a kind of re-
 ligious ceremony among the ancients. Pliny, *Lib. 2. Cap. 28.*
says thus : in adorando dextram ad osculum referimus : totum corpus
circumagimus : quod in levum fuisse Gallie religiosius credunt.

46. *matutinis alitibus.*] The cock, or the swallow, are per-
 haps more particularly alluded to here.

E L E G I A XVII.

ET meritò, quoniam potui fugisse puellam,
 Nunc ego desertas alloquor alcyonas.
 Nec mihi Cassiope solito visura carinam;
 Omniâque ingrato litore vota cadunt.
 Quin etiam absenti profunt tibi, Cynthia, venti. 5
 Adspice quàm sævas increpat aura minas.
 Nullâne placatæ veniet fortuna procellæ?
 Hæccine parva meum funus arena teget?

He writes this elegy at sea, when endangered by a tempest, which he attributes to the elements avenging Cynthia's cause; and begs her to avert his impending fate.

The abrupt beginning *Et merito, &c.* is a much esteemed beauty in this elegy.

2. *desertas alloquor alcyonas.*] This introduction of the halcyon is very apt here, says Broukhusius; as it is a solitary querulous being, like the lover who addresses it; and so tenacious of conjugal fidelity is this bird, that when one of a pair dies, the other never weds again, but pines away with grief; which is emblematic of our poet's love for Cynthia. Passeratius infers, that Propertius addresses the halcyon, as wishing fair weather; which the appearance of this bird foretells: for every one knows the story of the halcyon's making its nest upon the sea, and hatching its eggs there; during which time of seven days, the sea is perfectly calm: the halcyon's nest is often found on the Mediterranean. See the story of Ceyx and Alcyone, in Ovid, *Metam.* 11. and what Aristotle, *Lib. 5. Cap. 9.* says of the rare appearance of this bird.

Tu

E L E G Y XVII.

AND justly sure, since from the nymph I fled,
 To the lorn halcyons am I doom'd to plead;
 My bark Cassiope regards no more,
 Lost are my vows upon the faithless shore!
 For absent Cynthia are the blasts combin'd;
 Hark, how hoarse vengeance murmurs in each wind!
 Shall no kind fortune smooth the billowy waste?
 On these mean sands shall my wreckt bones be cast?

3. *Cassiope*] Or Cassiopea, was the mother of Andromeda, and wife of Cepheus king of Æthiopia. See the note to Andromeda, in *Eleg.* 3. She was changed into a constellation of thirteen stars; and is represented as moving in her orbit, with her head turned upwards; Manilius therefore calls her *inversam*; and the Arabians name her *mulier sedis*, that is, *sedens in siliqua*; *astro cum palmâ delibuta*. It was a constellation particularly useful to the ancient navigators, and Vulpus supposes a favourable one: See Hyginus, *Lib.* 2. et 3.

5. *absenti profunt tibi, C. venti.*] The winds adverse to me, are favourable to you, o Cynthia; and league with you, in punishing me for quitting you.

6. *Adspice*] Is here put for *audi*; so Seneca, *Consol. ad Marciam*, Cap. 7. *Aspice, multorum animalium quam concitata sint desideria.*

Tu tamen in melius sævas converte querelas.

Sat tibi sit pœnæ nox, et iniqua vada.

10

An poteris ficcis mea fata reponere ocellis?

Oſâque nulla tuo noſtra tenere finu?

Ah pereat quicumque rates, et vela paravit

Primus, et invito gurgite fecit iter.

Nónne fuit melius dominæ pervincere mores,

2

(Quamvis dura, tamen rara puella fuit)

Quàm ſic ignotis circumdata litora ſilvis

Cernere, et optatos quærere Tyndaridas?

Illic ſi qua meum ſepeliſſent fata dolorem,

Ultimus et poſito ſtaret amore lapis:

20

Ille meo caros donâſſet funere crines,

Molliter et tenerâ poneret oſſa roſâ.

IIIa

10. *Sat tibi ſit*] Bronkhufius writes, *Sat tibi ſat*.

12. *Oſſaque nulla tuo, &c.*] This line is rather obſcure: by *oſſa nulla noſtra* ſome would imply a cenotaphe, or a mere receptacle, made in honour of thoſe bones which the ſea had deprived it of: but the words *reponere mea fata*, in the foregoing line, I think contradicts ſuch a ſuppoſition: I interpret with Vulpius, “my bones reduced to but little, by being burnt on the pile.” So, in *Eleg. 5.* is the ſame mode of expreſſion:

Aut cur ſim toto corpore nullus ego.

Some editions for *nulla* read *muta*, and perhaps very properly. Every one knows that the ancients collected the burnt bones of the deceased, held them to their boſoms, and incloſed them in an urn which they often embraced. Tacitus, *Lib. 3.* repreſents Agrippina, as ſhe enters the ſhip, embracing the funeral urn of her huſband Germanicus: thus too Tibullus, *Eleg. 3. Lib. 1.*

Non hic mihi mater,

Quæ legat in næſtos oſſa peruſta ſinus.

17. *ignotis circumdata litora ſilvis*] Vulpius interprets this paſſage by, “foreign iſlands, which are obſcure and ſecluded;” but I would interpret

Thy imprecations spare! for yon black skies,
 Yon dang'rous shoals, thy vengeance should suffice: 10
 Tearless could'st thou compose my corse, and strain
 To thy fond breast the ashes that remain?
 Perish the wretch! who first upon the sea
 Plac'd barks, and sails; and plough'd th' unbidden
 way;

Ah, sweeter far a mistress to persuade! 15
 (For tho' hard-hearted, matchless is my maid!)
 Than thus to view strange woods surround the shore,
 And the Twin-brothers ardently implore:
 Should fate, where dwells the nymph, inter my woes;
 And the sad stone mark where her loves repose; 20
 With her dear tresses sure she'll dress my tomb,
 And in my urn bid short-liv'd roses bloom!

Of

interpret very differently by "a coast surrounded with the masts
 of foreign vessels," for so we may interpret *sylvis*: witness Ca-
 tullus, *Carm.* 4.

*Ubi iste post t'basus antea fuit
 Comata sylvus.*

18. *opertes q. Tyndaridas?*] Castor and Pollux, or the twin-
 stars, was a constellation particularly propitious to navigators;
 Horace, *Od.* 3. *Lib.* 1. mentions it, as well as a variety of other
 writers.

19. *Illic*] That is at Rome, where Cynthia was.

21. *caros demisset f. crines,*] The custom of the ancients cut-
 ting off their hair, and laying it as a tender sacrifice upon the
 tombs of deceased relations, is variously recorded: in Homer,
Iliad 23. the Greeks cut off their hair, and cover the dead body
 of Patroclus with it; Sappho also mentions it, in her epigram
 upon the death of the beautiful Timas.

22. *tenerâ rosâ.*] So Horace, *Od.* 3. *Lib.* 2. speaking of this
 transient flower:

Et

Illâ meum extremo clamâssæt pulvere nomen,

Ut mihi non ullo pondere terra foret.

At vos æquoreæ formosâ Doride natæ

25

Candida felici solvite vela choro.

Si quando vestras labens Amor attigit undas,

Manfuetis focio parcite litoribus.

*Et nimium brevis
Flores amœnos ferre jube rosæ.*

The ancients not only placed the burnt bones of their relations in an urn, which contained roses; but even strewea roses about, and adorned the sarcophagus with them, at the funeral ceremony; as Pliny informs us, *Lib. 21. Cap. 3.* and in his preface to that book gives as a reason for it, that flowers were emblematic of mortality.

23. *meum e. clamâssæt p. nomen.*] The custom of invoking the manes of the deceased, in order to appease them, and that the ground might not lie heavy on them, is a piece of superstition of which we find innumerable instances among the poets; the invocation was generally repeated thrice; *Magna manes ter vocavi*, says Virgil, *Æneid. 6.* and the classic reader must have

Oft to my latest dust my name addrefs ;
 So might the turf my relicks lightly prefs ! 25
 And you, ye Nereids, from fair Doris sprung,
 Loose the white sails, and come a prosp'rous throng !
 If Love from heav'n e'er fought your moist abode,
 Give stormless shores to one who serves that god !

have met in various inscriptions with the letters, STTL. *Sit tibi terra levis*. The Greeks in a similar manner said, *Κάμη γὰρ ἔσται καλύπτοι*. Broukhusius would read *munere* for *pulvere*, which may perhaps make a better sense.

26. *Candida vela*] White sails were emblematic of good fortune. See upon this subject, the story of Theseus, in Catullus's Argonautic poem.

27. *v. labens Amor a. u.*] That is ; Love flying from heaven into the sea : so Virgil, *Æneid.* 11. *labere nympha polo*.

PASSERATIUS.

28. *socio*] To me your fellow-sufferer in love : for thus Propertius interprets the whole distich : "if ever you loved, o ye Nereids ; it is but just that you should pity one who is a lover."

E L E G I A XVIII.

HÆC certè deserta loca, et taciturna querenti;
 Et vacuum Zephyri possidet aura nemus.
 Hic licet occultos proferre impunè dolores,
 Si modò sola queant saxa tenere fidem.
 Unde tuos primùm repetam, mea Cynthia, fastus? 5
 Quod mihi das flendi, Cynthia, principium?

He complains, in some romantic solitude, of the pride and cruelty of his mistress; which so undeservedly repay the constancy of his affection.

This elegy is justly esteemed one of the most tender, and plaintive in Propertius; though it is not free from ambiguities, and perplexities in the text: the Delphin editor conjectures, that Propertius wrote this elegy at his farm, on the bank of the Clitumnus; from what Pliny says, *Epist. 8. Lib. 8.*

1. *Hæc c. deserta loca, et taciturna q*] Broukhusius adduces a beautiful Italian quotation from Sannazarus, in imitation of this passage; *O son pur solo, &c.* See his *Vernac. Par. 2.* and Vulpus contrasts it with the sweet complaint of the virgin Chariclia, in Heliodorus, *Hist. Æthiop. Lib. 1.*

6. *flendi principium?*] Passeratius interprets thus: "upon what account was it, o Cynthia, that you taught me first to weep:" but Vulpus observes, that these words are, *exordium orationis querulae*; and witnesses Theocritus, in *Pharmacutria*:

Νῦν δὲ πρῶτον λέγω πένθος τὸν ἔργα δαίμων;
 ἔκ τινος ἀγένης; τὸ πρῶτον ἀπ' αὐτῆς τότῃ.

Qui

E L E G Y XVIII.

LONESOME these glooms, and peaceful to
lorn swains ;

Along th' unpeopled grove bland Zephyr reigns :
Here may we dare our secret griefs to tell,
For desert rocks those griefs will ne'er reveal.

Whence, o my Cynthia ! shall I date thy scorn ?
When was it first that Cynthia bade me mourn ?
I, who late bore a happy lover's name,
Now see my passion doom'd to fatal shame !
Why treat me thus ? what spell subverts thy love ?
Say, does some rival nymph thy hatred move ?
As to my home no stranger fair has borne 10
Her steps ; so may't thou, credulous ! return :
And tho' to thee their sting my sorrows owe ;
Not so resentful shall my anger flow,

8. *notam.*] This word here implies shame, disgrace : Propertius thinks it in some degree ignominious to love so wanton a mistress.

9. *carmina*] Though Vulpies and Broukhusius wrote *crimina*, I preferred the more poetical reading of Passeratius. Virgil, Tibullus, and Horace, frequently speak of those incantations by which love was influenced.

12. *formosos pedes.*] Vulpies laughingly observes upon this passage ; that when the poet address Cynthia in this conciliatory manner, he might as well have omitted the epithet *formosus*, in speaking of a rival's feet.

I

That

Qui modò felices inter numerabar amantes,
 Nunc in amore tuo cogor habere notam.
 Quid tantum merui? quæ te mihi carmina mutant?
 An nova tristitiæ caussa puella tuæ? 10
 Sic mihi te referas levis, ut non altera nostro
 Limine formosos intulit ulla pedes.
 Quamvis multa tibi dolor hic meus aspera debet,
 Non ita sæva tamen venerit ira mea:
 Ut tibi sim meritò semper furor, et tua flendo 15
 Lumina dejectis turpia sint lacrymis.
 An quia parva damus mutato signa calore?
 Et non ulla meo clamat in ore fides?
 Vos eritis testes, si quos habet arbor amores,
 Fagus, et Arcadio pinus amata deo. 20
 Ah quoties teneras resonant mea verba sub umbras,
 Scribitur et vestris CYNTHIA corticibus!

16. *L. dejectis t. f. lacrymis.*] The same scholiast throws a new light upon these words; he says, they do not mean, *with falling tears*; but rather, *your tears being wiped away*; leaving your eyes red and inflamed, *turpia*; and then he adds, *dejiciuntur autem lacrymæ vel digitis, vel sudario*. Brœukhusius (who by the way found in some MSS. *deletis*, which corresponds with Vulpian's interpretation) introduces upon the subject of weeping, an epigram from M. Ant. Flaminius, an Italian poet, too beautiful to be omitted here:

*Vidisti nitidas per candida lilia guttas
 Ludere, cum tenui decedit imber aqua?
 Et rorem de panicis stillare rosetis,
 Cum spirat nascentis frigora blanda dies?
 Hæc facies, hæc est Ligurinae flentis imago.
 Illius lacrymis me ferus urit Amor.*

That thou should'st e'er grow frantic with despair,
 And thy swell'd eyes the recent tear declare : 15
 Say, does neglect my change of love proclaim?
 And do no vows breathe forth my am'rous flame?
 Witness thou beech ! (if trees make love their care)
 And by Arcadia's god, thou pine ! held dear ;
 How your green shades my song has vocal made, 20
 And CYNTHIA's name your letter'd rinds display'd :

18. *clamat in ore fides?*] Passeratius would interpret thus :
 " is not the truth of my passion sufficiently evinced by my
 countenance, which is pale and languid : " but Vulpus justly
 observes, that *fides* here implies, an attestation to urge belief :
 so Ovid, in his Epistle from Demophoon to Phillis :

*Jura, fides, ubi nunc, commissaque dextera dextræ ?
 Quique erat in falso plurimus ore deus ?*

And considered in this light, the four following lines come in
 very well as an answer, where the poet calls the trees to witness,
 that he has made such fond attestations, by his songs, and by
 carving his mistress's name upon them.

20. *Fagus, et pinus*] These trees are peculiarly suited to
 lovers, from their gloomy dense shade : Aristænetus commemo-
 rates them, in the words of Acontius, *Epist.* 10. Take the pas-
 sage from a late modern translation :

O, that each pine, and spreading beech,
 Were blest with reason, and with speech !
 So might they ever more declare
 Cydippe fairest of the fair :
 At least, ye thickets, will I mark
 Her lovely name upon your bark !

20. *Arcadio deo.*] Pan, the Arcadian deity, is generally repre-
 sented crowned with pine : thus Ovid, *F. j.* 1.

Pan videt hanc, pinuque caput præcinctus acutâ.

An tua quod peperit nobis injuria curas,
 Quæ solùm tacitis cognita sunt foribus?
 Omnia consuevi timidus perferre superbæ 25
 Jussa, neque arguto facta dolore queri.
 Pro quo, divini fontes et frigida rupes,
 Et datur inculto tramite dura quies:
 Et, quodcumque meæ possunt narrare querelæ,
 Cogor ad argutas dicere solus aves. 30
 Sed qualiscumque es, resonent mihi CYNTHIA silvæ,
 Nec deserta tuo nomine saxa vacent.

24. *foribus?*] The whole of *Eleg.* 16. will serve as a comment on this word.

27. *Pro quo, divini fontes*] This is certainly the just reading, as Propertius does address the rocks and streams; and we meet with various instances, in the poets, of fountains being held divine: *divini fontes* occur in two Gruterian inscriptions, xciv. 6. and mxxii. 7. Broukhufius however follows Scaliger's text, *Pro quo, Dî, vivi fontes*: but who can refrain from laughter at Palmerius's alteration? *Pro quo, Dî, vinum fontes*.

Say, do my cares spring from thy wrongs alone?
 Those cares, which only to mute doors are known!
 Fearful I wont thy dictates to obey,
 Nor loudly murmur'd at thy haughty sway: 25
 For this, ye gelid rocks! ye founts divine!
 In these wild haunts is sleepless torment mine;
 For this! I'm doom'd, alone to tuneful choirs
 'To sing whate'er my tender woe inspires.

But true, or faithless, be my Cynthia found; 30
 CYNTHIA'S sweet name let woods, and hills resound!

31. *Seu qualcumque es;*] In like manner the poet says of Cynthia; in *El. g. 15 sis quodcumque voles.*

31. *resonent mihi Cynthia silvæ,*] So Valerius Flaccus, *Lib. 3.* speaking of Hylas,

*Rursus Hyla, et rursus Hyla, per longa reclinat
 Avia: resonant silvæ, et vaga cœtæ imago.*

32. *tacent.*] Various editions have, *tacent*, *racent*, and *ta ent*.

E L E G I A XIX.

NON ego nunc tristes vereor, mea Cynthia,
manes,

Nec moror extremo debita fata rogo.

Sed ne fortè tuo careat mihi funus amore,

Hic timor est ipsis durior exsequiis.

Non adeò leviter nostris puer hæsit ocellis,

5

Ut meus oblito pulvis amore vacet.

Illic Phylacides jucundæ conjugis heros

Non potuit cæcis immemor esse locis.

He fears the loss of life, less than the loss of Cynthia's affection; and is persuaded that he shall love her, even after death. The four first lines of this elegy are exquisite.

1. *manes*,] This word is variously understood; it not only means the spirits of the departed, which are differently distinguished by the *lemures*, *larvæ*, and *laræ*; but it also implies, the bones and ashes of the deceased; nay is often put for funeral rites; sometimes it means the infernal deities, of which Pluto is the chief, and is therefore called *Summanus*; and very often it is put for the infernal regions, in which last sense I have taken it.

5. *puer hæsit ocellis*,] The idea of Cupid's clinging to the eyes, through which love is conveyed to the heart, is not uncommon in the Latin classics. Virgil, *Æn.* 1. has, *Hæc oculis, hæc pectore toto hæret.* And Cicero, *Philipp.* 13. says, *In oculis vestris hærebant.*

Sed

E L E G Y XIX.

I Fear not, Cynthia, thro' death's glooms to
 fray,

Nor would the fun'ral pile's last debt delay ;
 But lest thy fondness with my life expire,
 Brings dread far greater than the fatal pyre.

Caught were these eyes by no faint spark of love, §
 For e'en my dust shall ne'er oblivious prove :
 The brave Protefilaus, in realms of night,
 Could not forget his bosom's sole delight ;

7. *Phylacides*] Protefilaus, son of Iphiclus, is so called from his uncle Phylacus, who built the town Phylace in Thessaly. See Apollodorus, *Lib. 1. et 3.* also Strabo, *Lib. 9.* Protefilaus was the first prince slain in the Trojan war, according to Homer, *Il. 2.* We are informed by Hyginus, *Fab. 103.* that his wife Laodamia begged of the gods, that she might pass three hours with her departed husband; they granted her request, bringing Protefilaus to her; and the three hours being expired, Mercury conducted him back to hell. Some say that Laodamia died in the embraces of the phantom; others, that she vowed perpetual chastity, and pined away with grief. Broukhufius adduces some monumental inscriptions from Gruterus, wherein the idea of the deceased revisiting their friends in this world is strongly entertained; he likewise notices the beauty of the expression, *Thesalis umbra.*

Sed cupidus falsis attingere gaudia palmis
 Thesſalis antiquam venerat umbra domum. 10
 Illic quidquid ero, ſemper tua dicar imago.
 Trajicit et fati litora magnus amor.
 Illic formofæ veniant chorus heroïnæ,
 Quas dedit Argivis Dardana præda viris;
 Quarum nulla tuâ fuerit mihi, Cynthia, formâ 15
 Gratiôr : et Tellus hoc ita juſta ſimat.
 Quamvis te longæ remorentur fata ſenectæ,
 Cara tamen lacrymis offa futura meis.

9. *falsis palmis*] Not with real ſolid hands, but with fictitious ſhadowy hands; *palmis umbraticis*, to uſe Plautus's words, who calls a man upon a certain occaſion, *umbraticus homo*. See his *Curculio*, *Ac.* 4. *Sc.* 3.

11. *Illic quidquid ero, &c.*] The ancients were very uncertain of their ſtate after death; but the moſt received opinion was, that the ſoul migrated into other bodies. Hear Lucretius, upon theſe doubts; *Lib.* 1.

*Ignoratur enim quæ ſit natura animæ:
 Nata ſit, an contra naſcentibus inſinuetur:
 Et ſimul intereat nobiſcum morte dirempta:
 An tenebras Orci viſat, vaſtaſque lacunas:
 An pecudes alias divinitus inſinuet ſe.*

See alſo a curious note upon this ſubject in Servius, *ad Æneid.* 4. I agree with Broukhufius that the expreſſion of *ſemper tua dicor imago*, is tender to a degree; theſe are the words of that able critic: *multo eſt tenerimum, neque capi ſatis poteſt ab hominibus duris atque invenuſtis.*

13. *f. veniant c. heroïnæ,*] Paſſeratius reads *vernant*, but for what reaſon we are at a loſs to conjecture; the old MSS. have no ſuch reading. The heroïnes alluded to are Andromache, Caſſandra, Brifeis, Helen, and others; who fell to the lot of the Græcian heroes, during the Trojan war.

Quæ

But the Theſſalian gholt, to preſs the dame
 With airy graſp, to his lov'd manſion came. 10
 Yet, in thoſe realms whate'er the change I prove,
 Thy faithful ſhade ſhall never change in love!
 Paſſions ſo vaſt as mine are waſted o'er
 The lurid wave, and reach the Stygian ſhore:
 Yes! to thoſe realms let all the Dardan fair,
 Heroines a prize to Argive chiefs, repair;
 Still none to me will look like Cynthia bright;
 And ſacred Earth ſhall deem my judgment right!

16. *Tellus hoc ita iuſſa ſinat.*] Thus Vulpius, after Broukhuſius, interprets this paſſage: "The Earth would not be offended at my preferring you to every other heroine, but would give me permiſſion to judge and chuſe for myſelf." The Earth was worſhiped as ſacred, becauſe it contained, as it were in its womb, the manes of the deceaſed. See Suetonius, in *Tiberio*, Cap. 75. *Æneas* ſacrifices to the Earth in Virgil, *Æn.* 6.

18, 19. *Cui tamen, &c. Quæ tu viva, &c.*] I will omit the various interpretations given by Paſſeratius, and Broukhuſius, to theſe two lines; but will inſert at large that of Vulpius, which I have adopted as the beſt: "When thou, o Cynthia! by the decree of fate, haſt arrived to the period of extreme old-age, which ſhall have robbed thee of every charm, and left thee a mere ſkeleton; then I, an inhabitant of the regions below, unable to endure the idea of thy death, will greet thy wan form with tears and kiſſes; and I with, o Cynthia! that as you ſurvive me, you would return my affection, by paying me due funeral honours, and feeling for me all that I feel for thee." Joannes Auratus reads *viva*, by way of apoſtrophe, for *viva*; which alteration Broukhuſius rather injudiciously adopts.

Quæ tu viva meâ possis sentire favillâ.

Tum mihi non ullo mors sit amara loco. 20

Quàm vereor, ne te contemto, Cynthia, busto

Abstrahat à nostro pulvere iniquus Amor :

Cogat et invitam lacrymas ficcare cadentes !

Flectitur assiduis certa puella minis.

Quare, dum licet, inter nos lætemur amantes. 25

Non satis est ullo tempore longus amor.

20. *ullo loco.*] Whether upon land, or sea; whether in my own, or a foreign country.

24. *assiduis minis.*] We should understand, Broukhufius observes, threats blended with tears, promises, and entreaties; such as lovers are wont to use: to this purpose Horace, *Od. 8. Lib. 2.*

*Pubes tibi crescit omnis,
Servitus crescit nova : nec priores
Impiæ testam dominæ relinquunt,
Sæpè minati.*

To woe old-age should fate prolong thy years,
E'en in the shades thy death I'll mourn with tears: 20
O feel! while living, all I feel for thee;
And then content I'll die, where'er it be:
Ah, Cynthia! much I fear, lest Love unjust
Teach thee to shun my grave, and spurn my dust;
Force thee to stay the torrent of thy tears; 25
For firmest hearts will yield to ceaseless pray'rs.

Then let's improve short pleasures while we may,
An age of passion seems but as a day.

[26. *Non satis, &c.*] A long love is inadequate to any time, says the poet; that is; we cannot conceive a duration of time that would appear long in love, so short does the longest space of time seem when spent with one's mistress. The fifth *Carmen* of Catullus may serve as the best comment on this distich.

E L E G I A XX.

HOC pro continuo te, Gallè, mœnemus amore;
 Id tibi ne vacuo defluat ex animo.
 Sæpe imprudenti fortuna occurrit amanti.
 Crudelis Minyis dixerit Ascanius.
 Est tibi non infra speciem, non nomine dispar
 Thiodamanteo proximus ardor Hylæ.

He cautions his friend Gallus, from the fate of Hercules's Hylas, whose story he introduces, to guard well his own minion of that name.

Passeratius conjectures, that the Hylas in question was the same comedian whom Macrobius mentions; *Saturnal. Cap. 7. Lib. 2.* which opinion Vulpius adopts.

This elegy, Brœukhuſius says, is one of the most vexatious in the Latin tongue; and he confesses himself much indebted to Gronovius, for his learned elucidations upon it. See his *Observat. Cap. 3. Lib. 3.*

3. *fortuna occurrit*] By fortune, when it is said to *occur*, is implied ill-fortune; when it is said to *follow*, it implies good fortune: *quæ sequitur fortuna, secunda est; quæ occurrit, adversa est et infesta.* VULPIUS.

E L E G Y XX.

BE warn'd by friendship, which thou long hast
 tried ;
 Nor let my precepts from thy mem'ry slide :
 Dire fate attends whoe'er has rashly lov'd ;
 Ascanius baleful to the Minyæ prov'd.

4. *Crudelis Minyis d. Ascanius.*] By the Minyæ are to be understood the Argonauts; who were so called from Minyas, king of Orchomenos bordering upon Thessaly, which country furnished many of the heroes who went upon the Argonautic expedition. See Herodotus, in *Melpomene*; and Apollodorus, *Lib. 3.* upon the race of the Minyæ. Pausanias says, that all the neighbours of the Orchomenians, and Locrians, are called Minyæ: perhaps the Argonauts took the name of Minyæ, from their leader Jason, who was born at Iolchos, a Thessalian town peopled from the Minyæ, according to Strabo, *Lib. 9.* Ascanius, a lake in Bithynia, was said to be cruel to the Minyæ or Argonauts; because it deprived them of Hercules: for the poets feign, that its Naiads stole away Hylas, as he was drawing water at the lake; and Hercules, who greatly loved this youth, forsook the Argonauts upon their expedition, to seek after him: the lamentation of the Argonauts, upon this misfortune, is described by Valerius Flaccus, *Lib. 3.* See the story of Hylas in Hyginus, *Fab. 14.* and in Theocritus, *Idyl. 13.* The vulgar texts have *dux erit*, for *dixerit*, which is Scaliger's emendation.

Alike

Huic tu, sive leges umbrosæ flumina silvæ,
 Sive Aniena tuos tinxerit unda pedes:
 Sive Giganteâ spatiabere litoris orâ,
 Sive ubicumque vago fluminis hospitio: 10
 Nympharum semper cupidas defende rapinas.
 Non minor Aufoniis est amor ah Dryasin.
 Ne tibi sit duros montes, et frigida saxa,
 Galle, neque expertos semper adire lacus:
 Quæ miser ignotis error perpeffus in oris 15
 Herculis indomito fleverat Ascanio.
 Namque ferunt olim Pagasæ navalibus Argo
 Egressam longè Phasidos isse viam;

6. *Thiodamanteo Hylæ.*] Thiodamas, king of the Dryopes, was the father of Hylas, according to Apollonius Rhodius, *Lib. 1.* though some call him the son of Ceyx. Hercules carried away Hylas, having slain Thiodamas, in a battle which arose from Thiodamas refusing to give Hercules something to eat; upon which Hercules stole one of his oxen, and roasted it. See Stephanus, under the article Thiodamas.

7. *umbrosæ flumina silvæ.*] Scaliger insists, that the poet alludes to Clitumnus by these words; but the idea is reprobated by all good commentators.

8. *Aniena unda*] The same critic would read *Amerina*, referring to the *lacus Vadimonis* in Tuscany; but the rapid Anio, as Horace terms it, in the Tiburtine region, is certainly understood.

9. *Giganteâ litoris orâ.*] The maritime coast of Cumæ is here meant, where the giants are said to have fought with the gods, upon the plain of Phlegra. See the story in Diodorus Siculus, Strabo, Apollodorus, and others. Silius Italicus, *Lib. 12.* beautifully describes both the place, and the action.

10. *vago f. b.*] The old editions have *vagi*, applying it to *fluminis*; but giving the epithet to *hospitio*, Vulpius esteems less *ite*, and more poetical.

Alike thy Hylas, both in name and face, 5
 To him who boasts Thiodamantean race :
 Then, whether coasting on the wood-hung wave,
 Whether thy footsteps Anio's waters lave,
 Whether thou roam'st the Giant-peopled shore,
 Or fliest, a vagrant guest, where torrents pour; 10
 Still of the am'rous Nymphs fond thefts beware,
 Ausonian Dryads too make love their care :
 Not to cool rocks, or rugged mountains stray ;
 Nor to enamour'd lakes e'er bend thy way ;
 Wand'ring to foreign climes, Alcides tried 15
 All these, and wept by cold Ascanius' side.

Once from the Pagasean port, 'tis said,
 The Argo sail'd, and far as Phasis fled ;

12. *Non minor Ausoniis, &c.*] This line is variously read, without any alteration however to the sense; the meaning of it is, that the Italian nymphs might be as enamoured with Gallus's Hylas, as the Bithynian nymphs were with the Hylas of Hercules. I would here remark, that the poet seems unaccountably to have confounded, in this elegy, the Naiads, Dryads, and Hamadryads; who were nymphs of distinct classes.

13. *frigida*] Muretus's text has *turbida*; the Vatican *tumbida*, of which Lipsius would make *tabida*; and Broukhufius, after Gronovius, writes *torrida*.

14. *expertos s. a. lacus*:] That is; lakes expert in love, accustomed to love. VULPIUS.

17. *Pagasa navalibus Argo*] Hyginus, *Fab. 2.* tells us, that the ship Argo was built at Pagasa, a town of the Pheræans, in Thessaly: Ovid calls the Argos, *Pagasea carina*. This ship first sailed as far as Phasis, a river of Colchis, which empties itself into the Euxine sea; which sea, and the city of Colchis, the ancients supposed to be the extremity of all land and sea eastward; hence the force of the word *longè*, in the sentence. See Isaac Vossius's observations upon the subject, in his comment on Catullus's Argonautic poem. BROUKHUSIUS.

Then

Et jam præteritis labentem Athamantidos undis
 Myforum scopulis adplicuisse ratem. 20
 Hic manus heroum placitis ut constitit oris,
 Mollia compositâ litora fronde tegit.
 At comes invicti juvenis processerat ultrâ
 Raram sepositi quærere fontis aquam.
 Hunc duo sectati fratres Aquilonia proles. 25
 Hunc super et Zethes, hunc super et Calaïs
 Oscula suspensis instabant carpere palmis,
 Oscula et alternâ ferre supina fugâ.
 Ille sub extremâ pendens secluditur alâ,
 Et volucres ramo submovet insidias. 30
 Jam Pandionis cessat genus Orithyia;
 Ah dolor ibat Hylas, ibat Hamadryasin.

19. *Athamantidos undis*] The Hellespont is so called from Helle, daughter of Athamas, who was drowned in this strait, as she attempted to pass it on her purple ram. See the story in Apollodorus, *Lib. 1.* and in Ovid, *Metam. 4.*

20. *Myforum scopulis*] Mysia is a region of Asia, bordering upon Phrygia and Bithynia, as Strabo relates, *Lib. 12.* and we are informed by Apollonius, *Lib. 1.* that this rock-encircled haven was at the foot of mount Arganthus, or Argantheus, near the mouths of the river Cios.

21. *placitis*] Many editions have *placidis*.

23. *comes invicti juvenis*] By these words we are to understand Hylas, the companion of the invincible youth Hercules.

24. *Raram. f. q. f. a.*] This epithet is very happy; as there are but few springs in the dry, thirsty situation of Mysia, and Bithynia.

26. *Zethes & Calaïs*] These were the sons of Boreas, by Orithyia daughter of Pandion. See Ovid, *Metam. 6.* and Pausanias, in *Lacon. & Eliac.*

Then o'er the Hellespont the vessel pass'd,
 And Myfia's rocky haven reach'd at last : 20
 Here the brave throng the grateful shore o'erspread,
 And on the turf with leaves they form'd their bed :
 Mean while th' unconquer'd hero's boy went on,
 To find the scarce stream's secret fount alone;
 Zethes and Calaïs, twins from Boreas sprung, 25
 Pursu'd him close, and pressing round him hung;
 Pois'd by their hands, they bear each kiss supine
 Aloft, and snatch by turns the theft divine;
 Uprais'd in air the youth avoids th' embrace,
 And in their wings' last shelter hides his face ; 30
 Then with a little bough he soon removes
 The swift attacks of their insidious loves.
 And now Orithyia's sons of Pandion race,
 Foil'd in th' attempt, gave o'er their am'rous
 chase;

When

27. *suspensis palmis*,] Broukhufius writes *plumis*, after Livineius; but Vulpius prefers *palmis*, as it is not only a more sonorous word, but better expresses the position of the two boys, who balanced themselves in the air, as it were, by their hands.

28. *Oscula supina*] These words, and indeed the whole passage, from the 25th to the 30th line, have greatly distressed the several commentators who have attempted to explain them. The idea appears simply to be this: Hylas, having left his friend Hercules with the other Argonautic chiefs, went alone in search of fresh water, which was very valuable in those parts: Zethes and Calaïs see him as he goes along, and fall

K

wantonly

Hic erat Arganthi pege sub vertice montis
 Grata domus Nymphis humida Thyniafin.
 Quam supra nullæ pendebant debita curæ 35
 Roscida desertis poma sub arboribus,
 Et circumrigno surgebant lilia prato
 Candida purpureis mixta papaveribus.
 Quæ modò decerpens tenero pueriliter ungui,
 Proposito florem prætulit officio. 40
 Et modò formosis incumbens nescius undis
 Errorem blandis tardat imaginibus.

Tandem

wantonly in love with him; accordingly they swim, as it were, in the air; and endeavour to kiss him, which they effect by his looking up at them with astonishment; the attitude he is in very beautifully explains the meaning of the word *supina*; but not content with these amorous indulgencies, they lift him up in the air, endeavouring to bear him away: the manner in which he hides his face under the remotest part of their wings, and the little bough with which he beats them off, thereby obtaining his release, would be a very delightful subject for the pencil of some fine, and classic painter.

33. *pege*] Many assert, that *Pege* was the name of the fountain into which Hylas fell; and as almost all editors distinguish the word by a capital P, they seem to assent to this opinion: but I reject it; as the poet has just before told us, that the lake into which Hylas fell, was named *Ascanius*; if Propertius then did write *pege*, he perhaps merely meant to use a grecism to express a fountain: however the reader may consult upon this line Turnebus, *Adversar. Cap. 15. Lib. 11.* Muretus would read, and I think not improperly:

Hic erat Arganthei sub vertice montis.

Apollonius

When Hylas onward hasten'd to his doom, 35
And fought, ah grief! the Hamadryads home.

Beneath Arganthus' lofty height there stood
A fount, the Thynian Naiads moist abode;
On the wild trees, that deckt its margin, grew,
Estrang'd to culture, apples fed with dew; 40
And lilies, in the dank surrounding meads,
Mid crimson poppies rear'd their silver heads:
'To cull these flow'rs with artless fingers went
The boy, unmindful of his first intent;

Apollonius Rhodius does to be sure make mention of a fountain named *Pege*, or *Pegæ*; and though Vulpus lays much stress upon this passage, yet I do not think it any thing to our present purpose; but let the reader see the Greek author's lines, from *Lib. 1.* and judge for himself.

Αἴψα δ' ὄγε κρήνην μετεκίθεν, ἣν καλέουσιν
Πηγὰς ἀγχιγυνοὶ περιναίεσται.

34. *Nymphis Thyniasin.*] Thynian is here put for Bithynian; although Thynia, and Bithynia, were separate places, according to Pliny; witness also Catullus, *Carm. 31.*

*Vix mi ipse credens Thyniam atque Bithynos
Liquisse campos.*

37, 38. *lilia p. C. p. m. papaveribus:*] Theocritus, in his Hylas, neither mentions the lily, or poppy: though he commemorates the maiden-hair, wild-parsley, and various other plants.

39. *tenero ungui,*] This is a very happy expression; the use of the nail, in nipping off a flower from its stalk, is very evident; and the epithet *tener* is admirably descriptive of youth; the nails growing hard with age, as Passeratius remarks.

41. *formosis undis*] I would not understand, the pleasant water, by these words; but rather, the water rendered beautiful by being painted with the lovely image of Hylas.

Tandem haurire parat demissis flumina palmis
 Innixus dextro plena trahens humero.
 Cujus ut accensæ Dryades candore puellæ 45
 Miratæ solitos destituere choros,
 Prolapsum leviter facili traxere liquore.
 Tum sonitum raptò corpore fecit Hylas.
 Cui procul Alcides iterat responsa : sed illi
 Nomen ab extremis fontibus aura refert. 50
 His, ô Galle, tuos monitis servabis amores,
 Formosum nymphis credere tutus Hylan.

44. *Innixus dextro p. t. humero.*] Vulpius adduces, upon these words, the following verses from Apollonius, *Lib. I.* as a comment, expletive of the motion of drawing water :

Ἀὐτὰρ ὅγ' ὡς τὰ πρῶτα βῶ ἐλὶ κάλπιν ἱρισε.
 Λίχρ' ἐπιχειρῶν, περὶ δ' ἄσπιτον ἰδρᾶχιν ἔδωκε
 Καλὸν ἰς ἡχέοντα φερέμενον.

I have made no scruple to mention the vase in the translation ; as Theocritus particularly speaks of it, and as Vulpius gives the following interpretation to *innixus humero* ; that is, says he, *adducto brachio conatus extrahere plenam urnam*. Nic. Heinsius, and Broukhufius, would prefer the reading of, *Nixus et exserto*.

Then near the painted wave unconscious lay, 45
 And his reflected charms prolong'd his stay ;
 At length, with hands plung'd in, the wave he
 fought ;
 His right arm lab'ring with the vase full fraught :
 The Dryad-maids, whom his fair beauties fir'd,
 Forfook their choral frolics, and admir'd ; 50
 As Hylas fell, beneath the yielding flood
 They drew the boy, who wept his rape aloud ;
 Far off Alcides answer'd as he mourn'd,
 And echo from deep founts his name return'd.

Thus warn'd, o Gallus ! watch thy love with care ;
 Nor trust with nymphs a youth like Hylas fair.

47. *traxere*] Apollonius calls the nymph, who pulled Hylas into the water, Ephydatia; Valerius Flaccus calls her Dryope; and Theocritus says, that it was the united efforts of three nymphs.

49. *Alcides iterat responsa*:] Thus the Sicilian and Mantuan bards, in *Idyll.* 13. and *Eclog.* 6.

Παριῶν δὲ μέλα σχιδὸν ἔειπε πόρρω.

Litus, Hyla, Hyla omne sonaret.

50. *aura*] By this word is to be understood an echo; for Nicander, *apud Antoninum Liberalem*, tells us; that the Naiads, fearing lest Hercules should find out Hylas, whom they had concealed among them, transformed him into an echo.

BROCKHUSIUS.

E L E G I A XXI.

TU, qui consortem properas evadere casum,
 Miles ab Etruscis saucius aggeribus :
 Quid nostro gemitu turgentia lumina torques ?
 Pars ego sum vestræ proxima militiæ.
 Sic te servato possint gaudere parentes, 5
 Hæc soror Acca tuis sentiat è lacrymis,
 Gallum per medios ereptum Cæsaris enses
 Effugere ignotas non potuisse manus.

Vulpius calls this elegy a *prosopopœia* ; wherein Gallus, who was slain during the war of Perugia, addresses the passenger, or as others will have it Propertius. Some editors entitle it the epitaph of Gallus, thinking perhaps that it ought to be prefaced with a *siste viator*.

2. *ab Etruscis aggeribus* :] Beroaldus would understand the military works and fortifications, with which Augustus surrounded Perugia, a city of Etruria ; when he defended it against L. Antonius, in whose army Gallus served. See Appian, *Lib. 5.* and Florus, *Lib. 4. Cap. 5.*

6. *Acca*] Such is Scaliger's much-approved emendation ; generally adopted for the harther reading of the vulgar texts, *acta*. Many Accæ are spoken of ; Virgil mentions one ; Aulus Gellius another. Vulpius rather idly conjectures, that this Acca might not be the sister of Gallus, but of the soldier to whom Gallus speaks.

Et

E L E G Y XXI.

THOU! who the battle's common fate hast
fled,

Hast by a wound from Tuscan ramparts bled,

Why for my loss roll thy swol'n eyes in tears?

Because I late partook thy martial cares :

O warrior! let thy pearly furrows tell 5

To my lov'd Acca, how her brother fell ;

So may thy parents greet thy safe return !

Tell her, how Gallus, who, thro' dangers borne

Mid Cæsar's armed legions, death defied,

At last by hands of unknown ruffians died : 10

7. *Gallum*] Vulpius doubts, whether this is the same voluptuous Gallus, whom our poet mentions, in *Eleg.* 5. 10. 13. and 20: but Passeratius insists that it is; and calls him Cornelius Gallus, upon whom Virgil wrote his tenth Eclogue: however, Vulpius accuses this commentator of continually confounding the three Galli, whom Propertius mentions; *viz.* the present Gallus, who was perhaps related to our poet, according to the subsequent elegy; a Gallus son of Arria, and brother of Luperus; he was an ensign in the Roman army, and slain by the enemy; and Cornelius Gallus, the præfect of Ægypt, who was the famous poet, and the lover of Lycoris; mention is made of him by Suetonius, *August.* Cap. 66. but after all, we are left in the dark about the Gallus of this elegy.

And

Et quæcumque super dispersa invenerit ossa
 Montibus Etruscis, hæc sciat esse mea.

10

ELEGIA

10. *Montibus Etruscis,*] The Apennine mountains are to be understood, which bound Etruria to the north: here it seems that Gallus was slain; being met by a set of banditti, perhaps natives

And learn, o stranger! when loose bones you see
On Tyrrhene heights, those bones belong to me.

natives of the country, hired by Augustus to scour these mountains: Gallus therefore regrets, that he, who came off safe in the midst of war, should fall ingloriously by a few undisciplined fronts.

E L E G I A XXII.

QUALIS, et unde genus, qui sint mihi, Tulle,
 penates,
 Quæris pro nostrâ semper amicitia.
 Si Perusina tibi patriæ sunt nota sepultæ
 Italiæ duris funera temporibus,
 Quum Romana suos egit discordia cives : 5
 (Sis mihi præcipuè pulvis Etrusca dolor.
 Tu projecta mei perpeffa es membra propinqui,
 Tu nullo miseri contegis ossa solo :)
 Proxima supposito contingens Umbria campo
 Me genuit, terris fertilis uberibus. 10

He informs Tullus of his origin. As Propertius began this book of his elegies by addressing Tullus, so he concludes it ; for which reason this first book has been supposed to be singular, and as such called *monobiblos*. Horace begins and concludes the first book of his epistles in like manner ; first by addressing *Mæcenas*, and lastly informing him of his parentage.

3. *Perusina*] It is evident here, that the foregoing elegy will serve as an ample comment upon the remainder of this.

3. *sepulta*] So Scaliger corrected ; the old inelegant reading, *sepulta*.

F I N I S.



E L E G Y XXII.

MY race, my nation, fain would Tullus know ;
 Long friendship sure the question will allow :—
 No stranger thou to fam'd Perugia's war,
 In which my ruin'd country bore its share ;
 What time Italia labour'd with her doom,
 And discord arm'd the citizens of Rome.
 (Etruria ! thou, chief cause of all my woe ;
 Ah wretched soil ! that basely could'st allow
 My kinsman's corse unburied to remain,
 Nor let some scanty sod his bones contain.) 10
 Then, bord'ring on this spot of conquer'd earth,
 Umbria's rich meadows lie, which gave me birth.

7. *mei propinqui,*] Gallus in all probability is here meant.
 See the preceding elegy.

9. *Umbria*] This country is placed in the sixth region of
 Italy, according to Pliny, *Cap. 14. Lib. 3.* and is situated near
 the ruins of Perugia. In Umbria stands Mevania, the reputed
 birth-place of our poet ; it is reckoned fertile from its frequent
 inundations ; see Strabo, *Lib. 5.* on the geography of Umbria ;
 whose inhabitants, as well as their neighbours the Etrurians,
 were a fat well-fed people ; witness Catullus, *Carm. 29.*

Aut parca Umbra, aut obesus Etruscus.

T H E E N D.

E R R A T A.

Page xii. in the Life, for *Clinius*, read *Cilnius*.

Page 33. l. 4. for

Since o'er Riphæan heights our course we bent,
And far beyond Memnonian regions went :

read

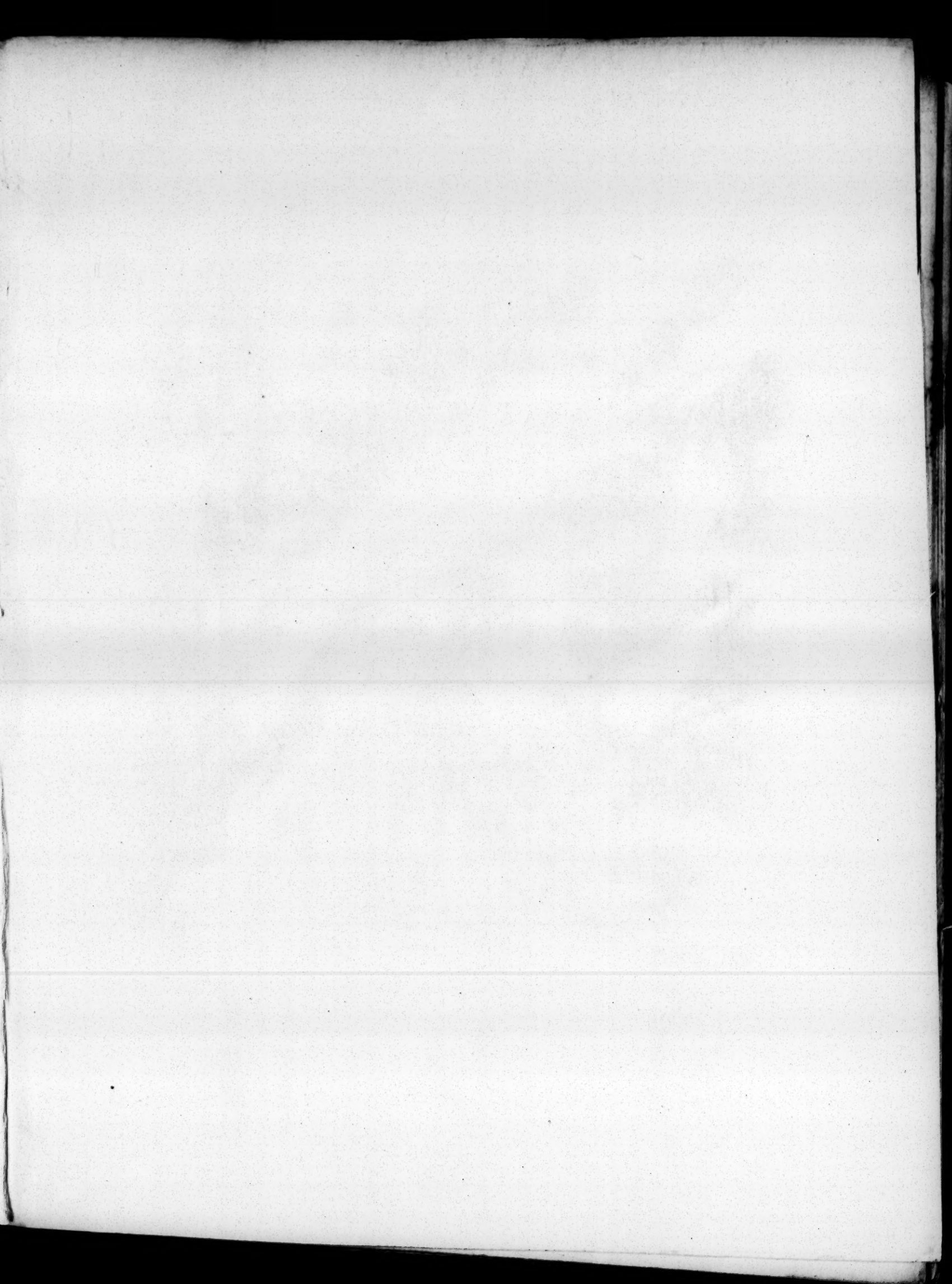
With thee Riphæan heights I'd traverse o'er,
And Æthiopia's farthest lands explore :

P. 93. l. 5. for brother's read brothers'

P. 97. l. 7. in the Notes, for *ex alluit* read *expalluit*.



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